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**THE ROLE OF MUSICAL COMPOSITION IN  
PROMOTING CHURCH UNITY**

**A Thesis submitted to Middlesex University in partial  
fulfilment of the requirements for the degree of  
Master of Theology**

**By  
Philip Anthony Griffith**

**Middlesex University  
Supervised by Chris Grey at London School of Theology  
October 2017**

# **ABSTRACT**

## **THE ROLE OF MUSICAL COMPOSITION IN PROMOTING CHURCH UNITY**

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**Supervisor: Chris Grey**

**October 2017**

This thesis considers a unique perspective on the common church contexts and conflicts observed when church music is at the centre of discussions. It is distinctive in as much as it ponders several similarities that exist between the concepts of musical unity and unity as expressed and encouraged within scripture. It challenges the perceived acceptance of the norm that 'worship wars' still happen in many churches and, *from the viewpoint of a composer*, offers practical solutions that may serve both individual churches and denominational groups in providing a scaffold for future discussions and decisions.

Jesus' command in John 13: 34-35, and Paul's teaching on unity form the scriptural basis for the thesis' scope and definition of the phrase 'church unity'. In comparing this with 'compositional unity', comprehensive analysis of hymnody and contemporary Christian music used in gathered worship will not be offered, but consideration is given as to why certain hymns and songs have lasted above others, illustrating links between good compositional writing and unity as explained within the study.

Musical examples are explored so that key features in the discussion are identified. Also, a survey of churches is conducted, helping to highlight congregational observations and concerns. The compositional craft is then better focussed to address or mitigate these findings, while balancing the need for musical creativity with congregationally appropriate solutions in the local context. As part of the outcome, the included composition portfolio applies the research and offers a small catalogue of new compositions and arrangements: hymns, songs and elements from a Mass setting.

The thesis finds its purpose in encouraging a new perspective on church music and fresh impetus into the centrality of congregational singing within corporate worship, unity amongst the body of Christ, and the role of composers and musical decisions to impact on both.

## Acknowledgements

At a time not only when further study seemed beyond my grasp, but also when life in general seemed to throw its worst, I would like to thank my supervisor, Chris Grey for the constant encouragement to me to continue to ask questions, seek answers, integrate the academic with the practical, and to keep alive the hope that church unity is a goal worth pursuing. I am immeasurably grateful. The impact of these face to face encouragements have been partnered by the recorded talks and writings of Professor Rev. Dr. Jeremy Begbie, who has made the overlap between theology and music so compelling an area for further study.

Finally, to my fellow students, close friends and family who have suffered my absence in so many ways during this time of further study, thank you for your prayers, patience and continued support.



To my late mother, Annette Laurian Griffith, who by example alone, taught me at a very young age that commitment to church was both a discipline and a blessing.

## **List of Abbreviations**

ACCMUS – The Archbishops’ Commission on Church Music

AMR – Hymns Ancient and Modern Revised

CCM – Contemporary Christian Music

EH – English Hymnal

HAMNS – Hymns Ancient and Modern, New Standard Version

HSGB – The Hymn Society of Great Britain

NIV – The Bible, New International Version

NRSV – The Bible, New Revised Standard Version

QJCL – Quarterly Journal for Church Leadership

RSCM – The Royal School of Church Music

## List of Musical Terms

The following terms represent the majority of regular musical terminology used with the body of the thesis. Terms referred to only briefly will be defined within the local text. The definitions given below are, for the purpose of this thesis, for the non-musician as much as the specialist and may therefore differ slightly from purely technical musical classifications and definitions. The order given here is to aid comprehension for the layperson, rather than just an alphabetical, theoretical list aimed at the academic musician.

### Elements of Music

- Pitch:** How high or how low a musical note [in](#) terms of its sound. Most Western standards establish the pitch of the note 'A' above 'Middle C' as 440 hertz. By having this standard, different instruments can play together and sound 'in tune with' each other. This standard is called 'Concert Pitch'.
- Timbre:** The distinctive qualities of a sound that enable us to distinguish the difference between two instruments or voices.
- Duration:** How long a musical note is played or held for.
- Tempo:** The speed of the music. Ultimately, it is the tempo that decides the actual time value of the crotchets, minims and other note lengths.
- Rhythm:** The combination of note durations which give the music its particular sense of style or 'groove'.

### Notes and how they are put together

- Crotchet:** A musical note with a time duration lasting one beat.
- Minim:** A musical note with a time duration lasting two beats.
- Semibreve:** A musical note with a time duration lasting four beats.
- Quaver:** A musical note with a time duration lasting half a beat.
- Scale:** A series of notes, known for its melodic or harmonic 'feel' or 'colour'. Generally speaking, these main scales are referred to as major, minor, pentatonic, modal or chromatic.
- Melody:** The *main tune* of a piece of music. In our context here, it is typically the musical line which carries the lyrics. The melody is made up of a series of notes, usually of differing pitches and durations.
- Meter:** How notes are grouped together into set measures or 'bars' which help give the music an overall sense of style.
- Chord:** Three or more notes played simultaneously.
- Notation:** The various systems for writing music down.
- Form:** The overall shape of a piece of music.
- Structure:** How individual sections of music are put together.
- Sequence:** Repetition of a phrase, higher or lower in pitch.

## Representations of Music

**Score:** The written representation of a piece of music.

**Composition:** (i) A piece of music, whether it be for a solo voice, instrument, group of instruments or full orchestra (ii) the creative process of writing a piece of music.

**Performance:** A 'live' presentation of the music.

**Solo:** (i) A piece of music intended for performance by a single instrument or voice (ii) a moment within a piece of music where only one instrument or voice is used.

**Lyrics:** The textual material of a composition which is sung or spoken along with the music.

## Aspects of musical structure and texture

**Tessitura:** The average pitch of a piece of music or a section thereof for an individual player or singer. Generally speaking, a high tessitura means that people will find it harder to sing the highest notes of the composition.

**Tonality:** The particular scales on which a section or a piece may be based.

**Texture:** The way in which different musical lines or parts are played or woven together within the structure of a piece of music.

**Unison:** When a group of singers or instruments play exactly the same thing. There is an absence of musical harmony.

**Harmony:** When a group of singers or instruments play different notes, creating a blend of sound. In Western music, this blend is based on *tonalities*, usually a *major*, *minor* or *pentatonic scale*.

**Homophony:** When instruments or voices move notes at the same time. Rhythms are the same. Block movement of this nature characterises many hymn tunes and accompaniments.

**Polyphony:** When instruments or voices move notes at different times. There is an interweaving effect. The various lines of music are important in their own right, not simply to provide a subservient harmony to a main melody.

## Other musical features

**Syncopation:** The combination of on-beat and off-beat notes.

**Dynamics:** How loudly a piece, a section or a single musical note is played or sung. Range typically from *ppp* (very quiet) to *fff* (very loud)

**Tierce de Picardie:** The practice of ending a piece in a minor key with a major chord.

**Technique:** The skills displayed or required by performers in order to present a piece of music.

**Articulation:** The range of ways in which a note may be played. Its initiation or 'attack'; the way it is allowed to fade away (decay) if at all, and everything done to the note in between!

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Note: Within the body of this thesis, a tune name is identified by use of quotations, while the title given to the song is in italics. For example, *All My Hope on God is Founded* is sung to the tune 'Michael'.



# 1. Introduction

‘Jesus’ commands have a special significance for those musicians and composers who have the responsibility for aiding worship.’

(Andrew Wilson-Dickson. 1992)<sup>1</sup>

## Background

Few people would dispute the centrality<sup>2</sup> of the use of sung music within the realm of gathered Christian worship.<sup>3</sup> Whether by instinct, biblical understanding, tradition, experience or reasoned thinking, we view the role of music in facilitating corporate praise<sup>4</sup> as essential. ‘We are our hymns’ states Giles.<sup>5</sup> Composers therefore across generations<sup>6</sup> have lent their art in varying degrees to the service of God. Indeed, in former ages many dedicated their entire musical output to supporting Christian worship, and in our contemporary culture many acts of worship, although by no means all, incorporate the singing of psalms, hymns and other songs.

However, with the divide between the generations in terms of preferred styles of music incorporated;<sup>7</sup> and the perceived ‘worship wars’,<sup>8</sup> the role and centrality of music must be reassessed if it is not to continue being one of the major causes of disunity within church life, personal fellowship and denominations. Webber is uncompromising in his summary description of a particular aspect of the trends in the latter half of the twentieth century.

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<sup>1</sup> A. Wilson-Dickson, *The Story of Christian Music*, Oxford: Lion, 1992, 246.

<sup>2</sup> Church of England, *In Tune with Heaven, The Report of the Archbishops’ Commission on Church Music* (ACCMUS), London: Hodder and Stoughton, 1992. 36,45,171,174.

<sup>3</sup> B. Kauflin, *Worship Matters*, Wheaton, 2008, 98-107.

<sup>4</sup> D. Peterson, *Engaging with God*, Downers Grove, Apollos, 252–53.

<sup>5</sup> G. Giles, *The Music of Praise*, Oxford, Bible Reading Fellowship, 9.

<sup>6</sup> Church of England, ACCMUS, 160.

<sup>7</sup> Church of England, ACCMUS, 68–71.

<sup>8</sup> S. H. Lim, and L. Ruth, *Lovin’ on Jesus*, 11. – described as a ‘simple binary of contrast’ between the traditional and contemporary approaches to music used in worship.

‘The contemporary chorus movement ... (i)f anything ... is atheological. At first, passages of Scripture, especially the Psalms, were put to music. The movement was soon influenced by the culture of narcissism, however and the songs became more and more about me and my worship of God... The focus seems to be on self-generated worship.’<sup>9</sup>

Both Webber and Dawn remind us that worship is about God.<sup>10</sup> Dawn clarifies: ‘Because God is the subject of worship, we must back up a step to recall that, before liturgy can involve the work of the people who offer their praise, it begins with the presence of God graciously inviting that response.’<sup>11</sup> Dawn also pre-empted and echoes Webber’s concerns by summarising:

‘What we must do ... is use new music and new forms responsibly – without sacrificing content simply to be new, with careful attention to theological and musical questions in choosing the new ..., with adequate teaching so that the congregation welcomes the new, and without losing the great gifts from the past. By doing so we will help people see the value of the larger narrative, of being part of the whole Church.’<sup>12</sup>

The composer, it could be argued, has a widening role in the days and years ahead: to consider not just what sounds good but also to write hymns, songs, anthems and settings that help bring ‘unity’.

Immediately, this presents a problem as neither music nor unity are easily defined. Seldom has church unity been a conscious, motivating force in the creative process; neither have the conversations regarding the importance of church music been approached from the view of the composer or the composition itself. In this regard, there is little academic literature from which to survey opinion or conclusion. The output of composers such as Bernadette Farrell and James MacMillan is only partially supported by their comment on the craft itself, though one may deduce from their respective outputs and

---

<sup>9</sup> R. Webber, *Ancient-Future Worship*, Grand Rapids: Baker, 84.

<sup>10</sup> M. J. Dawn, *A Royal Waste of Time*, Grand Rapids: Eerdmans, 149–58.

<sup>11</sup> M. J. Dawn, *Reaching Out Without Dumbing Down*, Grand Rapids: Eerdmans, 243.

<sup>12</sup> Dawn, *Royal*, 233.

avenues that Farrell is more dedicated to congregational singing.<sup>13</sup> MacMillan at least states that '(t)he responsibilities on the Christian composer are to open up windows on the divine...'<sup>14</sup> though it could arguably be concluded that he proactively merges the divine with the political.<sup>15 16</sup> He also states that music has the ability to point to things beyond itself, to reflect something divine.<sup>17</sup> MacMillan does take care to explore how his background influences have affected his approach to the craft, from Gregorian Chant, folk bands and Catholicism.<sup>18</sup> Meanwhile, Roxanna Panufnik recalls her being commissioned to write *Westminster Mass* not for a service setting or congregational event, but to primarily celebrate Cardinal Basil Hume's seventy-fifth birthday,<sup>19</sup> and recounts that both theological research and therapeutic outlet were crucial inspirational elements in its composition of the mass.<sup>20</sup> Darlington and Kreider's edition<sup>21</sup> encompasses views on the whys and hows of writing music for worship from a number of noted contemporary composers and it becomes easy to see how so many different approaches makes it hard to truly establish what is universally accepted as 'Christian' music or even whether such a term is valid.

This chapter therefore offers broad definitions of music and unity to refine the scope of these key words and clarify the validity of the outcomes. Overall, the field of study is limited to that music which is used in gathered sung worship.

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<sup>13</sup> Songs such as *Christ, Be Our Light*, *O God You Search Me* and *God Has Chosen Me* have become very popular, arguably because of the quality and depth of her lyrics.

<sup>14</sup> J. MacMillan, 'Creation and the Composer', in J. Astley, T. Hone and M. Savage, *Creative Chords*. Leominster: Gracewing, 2000, 3-19, citing 13.

<sup>15</sup> J. MacMillan, 'Creation', in J. Astley, et al., *Creative*, 6-13.

<sup>16</sup> T. Beeson, *In Tune: The Church Musicians*, London: SCM, 189.

<sup>17</sup> Beeson, *Tune*, 190f.

<sup>18</sup> J. MacMillan, 'God, Theology and Music' in S. Darlington and A. Kreider, *Composing Music for Worship*, Norwich: Canterbury Press, 2003, 35-50, citing 36-42.

<sup>19</sup> R. Panufnik, 'Beyond a Mass for Westminster' in S. Darlington and A. Kreider, *Composing Music for Worship*, Norwich: Canterbury Press, 2003, 76-85, citing 76.

<sup>20</sup> R. Panufnik, 'Beyond' in S. Darlington and A. Kreider, *Composing*, 76-85, citing 77-82.

<sup>21</sup> S. Darlington and A. Kreider, *Composing Music for Worship*, Norwich: Canterbury Press, 2003.

Chapter two considers key scriptural verses, particularly Jesus' command in John 13:34-35 and Paul's teaching. Chapter three analyses some key concepts of compositional unity, comparing these concepts with the biblical references. Chapter four reports the findings of an ethnographic survey to highlight key observations and concerns for which a fresh approach to the craft of composition may offer a positive way forward. Chapter five details the compositional tasks, applying the research findings and offers a portfolio of ten compositions and arrangements: Hymns, songs and elements from a Mass setting. I then summarise how composers might wish to consider their craft, offering a glimpse of what church unity may look like in practice in the light of the research concerns raised.

For the purpose of this study therefore, two generic descriptions are offered:

## Music

Music may be heard, experienced,<sup>22</sup> engaged with and responded to<sup>23</sup> in different forms. It exists deep within the human mind, intellect and spirit in an inaudible form. It may exist as a written or printed representation of what the listener hears (the 'score').<sup>24</sup> The 'live' performance is the visual and audible 'now' version of that music, often at the heart of cultural communal experience around the world. A record, cassette or CD 'recording' preserves either that live version or a studio production for listening pleasure at a later date.<sup>25</sup> Once preserved in the memory, one can re-visit this pleasure anytime, anywhere. Essentially, all involved in the

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<sup>22</sup> T. D. Gordon, *Why Johnny Can't Sing Hymns*, Phillipsburg: P&R Publishing, 2010, 11.

<sup>23</sup> A. Copland, *What to Listen for in Music*, New York: Signet Classic, 2011, 14.

<sup>24</sup> R. Bennett, *Music Dictionary*, Cambridge: Cambridge University Press, 1997, 290.

<sup>25</sup> Sloboda, J., 'Music and Worship: A Psychologist's Perspective', in J. Astley et al., *Creative*, 110-125. Citing 114f. Sloboda reminds us that with certain associations, such recollection may in fact be painful or a reminder of suffering.

process – from the composer and arranger to the performer – they are all creators, all ‘musicians’. They act as ‘music producers’. The final received product, in all its forms is said to be ‘music’. Indeed, Begbie goes a stage further when acknowledging the role of today’s club DJ as ‘composer, arranger, producer, and performer all in one.’<sup>26</sup> By whatever means it is created and however we interact with it, music is all around us.<sup>27</sup>

The use of music in worship therefore ought to draw us deeper to know about the ultimate Creator, not be a distraction away from Him.<sup>28</sup> This has been the fundamental viewpoint of churches through the ages. However, and at the same time, Christians are now able to encounter God – his healing power, or to receive challenge, encouragement or comfort – through the individualised use of recordings. A new, personal avenue has opened up in terms of musical ‘worship’ and we are called to discern the longer-term impact of such avenues upon our unity as fellow worshippers. This will be discussed in greater depth in chapter four. There is no greater calling than to be united with Him and with others as redeemed worshipers of His Son Jesus, and of Jesus’ saving grace towards us. Christians are, above all, those with every reason to sing and make music to Him. For our purposes therefore, the term ‘music’ hereinafter relates to the *medium* and the *use* of that medium in our gathered services. The use of the term ‘worship’ will not be used in this context.

## Unity

For the purpose of this study, the term ‘unity’ is approached in a twofold way. Firstly, compositionally, unity refers to the various creative musical elements, devices and treatments which form identifiable relationships and a coherence

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<sup>26</sup> J. Begbie, *Resounding Truth*, London: SPCK, 2008, 34.

<sup>27</sup> Gordon, *Johnny*, 11.

<sup>28</sup> C. W. Gaddy, *The Gift of Worship*, Nashville: Broadman, 1992, xv.

between parts, phrases and sections to form a satisfactory whole. Secondly, unity relates to a positive agreement in the central motivating factors for a particular group of people. In its social context, therefore, this kind of unity also forms relationship. With its Christian foundational origin being faith in Christ's cross and resurrection, it is a driving force that has the capacity to determine not only the outcomes of discussion and debate (both of which are still most welcome and valued elements) but also the very processes and courses of such discussion. In both this social realm and within the compositional process itself, unity relates to tangible signposts of belonging; key markers which allow both passive and active observers to see and hear that there are clear and positive relationships between seemingly disparate elements.

The difficulty is that unity is often talked about, discussed and sought in numerous areas of church life, but not in the realm of musical composition. Furthermore, unity is often a powerful, visible and energetic response to tragedy in society generally. Recent events in London and Manchester<sup>29</sup> have been swiftly followed by the coming together of communities in some extraordinary ways. But why should such positive unity come about in the aftermath of tragedy? What stops us from proactively and sacrificially seeking this quality of unity as Christians? By looking at some key biblical texts, this localised concept of church unity will be further delineated to avoid the wider, but more theologically specific issues of doctrine or ecumenism. Links between compositional unity and social unity will be highlighted and the overall importance of unity will be emphasised as necessary to individual benefit and to church growth.<sup>30</sup>

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<sup>29</sup> Terror attacks at Westminster Bridge, 22<sup>nd</sup> March 2017, at a concert in Manchester Arena, 22<sup>nd</sup> May 2017 and London's devastating fire at Grenfell Tower, 14<sup>th</sup> June 2017.

<sup>30</sup> Judith and David Paston's letter to the Church Times (26<sup>th</sup> May 2017) recounts a heartbreaking story of a church 'plant' causing immense disunity, whereas if 'partnership' and unity had been its aim, disunity could have been avoided, or at least, worked through. The

Ultimately, it is this need for unity which is the starting point and *raison d'être* for this thesis. It is insufficient to view the absence of conflict as evidence of unity, but in taking Jesus' 'new commandment' (John 13:34-35), surely musicians must do all we can not only to eradicate worship wars, but also to live lives and ministries of such love that others will be drawn into deeper relationship with Christ first and foremost. With greater church unity as a result, witnessing to the communities in which we gather might become more effective.<sup>31</sup>

With all this in mind, it is the scriptural verses tabled in chapter 2 which form the basis for our study of church unity. Whilst not an exhaustive biblical exegesis, it will illustrate unity as a key focus for Paul. As Wright states, wherever you look in Paul, you see him arguing for, and passionately working for, the unity of the church.<sup>32</sup> Then, our reference to more specific applications and understandings of unity in relation to composition, music in worship and unity of whole life is shared and debated amongst many, including Begbie, Burch Brown and Johansson,

## Thesis Overview

This thesis looks at the meaning of unity from both a compositional and a biblical viewpoint. It reports the findings of a survey of churches relating to their use of music and their perceptions of unity, then aims to combine the information to promote defined ideals which may support Christian composers in their writing. This thesis does not aim, therefore, to be an examination of historical hymnody or current contemporary Christian songs or to be an attempt to bridge the gap. The Hymn Society of Great Britain, their counterpart in the United States and

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letter focuses on worship form and music issues ('A new organist and choirmaster was appointed') highlighting the attention given these things. c/f Mike Lawlor's response letter (2<sup>nd</sup> June 2017)

<sup>31</sup> See Appendix A.1. Unity in Community

<sup>32</sup> N.T. Wright, *Pauline Perspectives: Essays on Paul*, London: SPCK, 2013, 410.

many websites offer data and background on hymns and songs in use and no emphasis has been given in this study to gaining a mastery of all church music. Similarly, great effort and commitment has already been given to trying to bridge the musical gap between the traditional and the contemporary.<sup>33</sup>

It aims neither to be a treatise on modern hymn-writing. Though I make mention of Keith and Kristyn Getty, Stuart Townend, Graham Kendrick and Timothy Dudley-Smith as compositional examples, neither their output nor their style or ethos is under scrutiny. Nor is it a study of the craft of hymn-writing and song-writing in terms of lyrics. Where music and lyrics collide, there will be discussion on how these two crafts combine to produce a unifying whole. Apart from this, the discussion on lyrics only goes as far as their suitability as language for today's church. Finally, I am not offering an exploration of differing liturgical approaches across denominations.

However, the thesis does far *more* than survey people's favourite songs. Such an approach would only serve to duplicate information of other surveys, often conducted online. In contrast, my survey questions are raised in order that something *more than* the raw data might surface. Similarly, the study does not aim to give a national result, but simply to interpret data from a range of situations which might inform future studies into denominational, national or other local contexts.<sup>34</sup> In this respect, the thesis is limited to the Western tonal

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<sup>33</sup> D. Peacock, *Hymns for the People*, London: Harper Collins, 1993. In his preface, David Peacock was very direct in explaining the rationale behind offering a new compilation of hymns, freshly arranged and covering the needs of the then contemporary church music band. Similarly, Jones warns of the ease with which conflict can begin. R. Jones, *Worship Works*, Bromsgrove: CMM, 2013, 45-48, 67-75.

<sup>34</sup> At a more local level, St. Andrew's Earlsfield, London, conducted their own internal survey in 2013, Web site: <http://www.standrewsearlsfield.org/documents/music/report.pdf> (Checked 20th October 2017), while diocese-wide research has taken place to assess the current state and future recommendations for music in worship across the St. Edmondsbury and Ipswich Diocese. <https://www.stedscathedral.uk/inharmony/survey.html> (Accessed: 12th October 2017). See Appendix: A.2. InHarmony.



music tradition, but I acknowledge that the research could be replicated amongst different communities exercising different expressions of music across the globe.<sup>35</sup>

The thesis is also more than a basic look at the craft of composition in writing hymn tunes. With an understanding of meter alone, myriad melodies can be written with little or no thought given to any accompanying text and consideration given neither to context nor occasion.

### Thesis Aims

Instead, this study aims to engage with the small amount of current literature centred on sacred composition for congregational use, in order to focus and direct the creative tasks towards the needs of the *whole* church, particularly the needs of the *local* congregation in the context of *gathered* worship. The thesis aims to gather a range of opinions that might provide an insight into how Christian composers might reconsider their art, their role and their responsibilities, within the definitive context of local church. Whilst data from church contexts beyond the U.K. may prove enlightening, by its very nature it may not necessarily be representative of any church or denomination within the U.K. Taking on board the results of both scripture and a small but growing amount of scholarship, as well as the results of the church survey, the thesis and portfolio aim to practically demonstrate what outcomes might look and sound like. In bypassing the subject of compositional ‘craft’ altogether, the Archbishop’s Commission observes singing in tongues as an occasion where there can be such a ‘harmonious blending and unity that some would see it as an anticipation of the worship of heaven’.<sup>36</sup>

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<sup>35</sup> L. Bernstein, *The Unanswered Question: Six Talks at Harvard*, Cambridge: Harvard University Press, 1976, 25-33.

<sup>36</sup> Church of England, ACCMUS, 49.

Through an overview of certain biblical texts with regard to Jesus command and Paul's teaching, coupled with a short appraisal of some compositional techniques, this study will argue that the ideal of unity should be an inherent consideration in the creative process, which echoes such possibilities. It may be true that until now, the nature of the melody or the style of chords or accompaniment; the memorability of the arrangement or the catchy lyrics have been more central to the writer's aims. But memorability and unity are not one and the same thing. Unity is worth planning for at the initial stage. Furthermore, ensuring that unity is neither simply an unwitting byproduct nor a momentary thought, but rather a positive, intended result seems to be upheld in Paul's teaching as we shall see later.

A song's 'singability' may promote greater congregational participation and this is closer to the aim but alongside this, the integrity and motivations of the composer are every bit in question as those of the preacher.<sup>37</sup> All composers want their music performed, used, distributed, bought, heard. They also want their art to be appreciated – to be seen as somehow being better than their predecessors. It is therefore possible that in our quest to better our art, we lose sight of the fact that our broader theology of worship ought to embrace the notion that corporate worship does not even need the existence of music. We readily recognise that our songs, anthems and hymns are but expressions<sup>38</sup> of our everyday worship (Romans 12:1), whilst longing to have our songs in greater circulation. There is inherently nothing wrong with this. If our compositions, sung or otherwise assist in helping individuals or congregations to engage with God first and foremost and express their worship, then the composer achieves a

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<sup>37</sup> A. Robertson, *Playing with Fire, The Use and Abuse of Music*, Manchester: Barratt Ministries Publications, 1996, 165.

<sup>38</sup> Robertson, *Playing*, 208f.

worthy aim. But I aim to *further* the demand on the composer – to definitively look for signposts from within scripture that may or may not provide fresh parameters of thought for composers in the specific realm of church unity – and to have this unity as a worthwhile consideration in the creative process.

There might appear to the composer to be three immediate objections to this. It may of course be seen as a *negative* distraction – a need for ‘dumbing down’ of the artistic flair or musical compositional quality. It might be viewed as an *unnecessary* distraction. Surely, we just write what is inspired and then leave it to congregations to choose. It may simply be deemed *irrelevant*. Can what we ‘consider’ while composing really affect what may bring people together when they hear it, engage with it, sing it? Is this not the domain and remit for the lyricists alone, or the primary responsibility of the listener and participants? Hymns that have stood the test of time probably haven’t done so because of the composer’s *intentions* and in most cases, the music was appended after the hymn words had been written.

Nonetheless, potential damage to church unity must be curbed and further thought around music may hold a vital role in this. This study aims to look at but a few of the causes why this may be so, and to ask the composer to reconsider their skills as an act of service. The lyricist should not be alone. Routley,<sup>39</sup> Sheppard<sup>40</sup> and Dudley-Smith<sup>41</sup> variously confirm that music tends to follow the writing of great hymn texts, while collaborations today such as Keith and Kristyn Getty and Stuart Townend frequently work both together, as well as reviving good texts from the past and setting them to singable lyrics. Christian composers, the study will encourage, must share the responsibility and therefore

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<sup>39</sup> E. Routley, *A Short History of English Church Music*, London: Mowbrays, 1977, 85–103.

<sup>40</sup> W. J. L. Sheppard, *Great Hymns and Their Stories*, Guildford: Lutterworth, 1979,

<sup>41</sup> T. Dudley-Smith, *A Functional Art*, Oxford: OUP, 2017, xix, 59.

their craft must be reassessed. We would not *intend* to cause division but that, however, does not mean that once such division is observed, we should not do all that we can to reverse its effects by reconsidering our motives and our creative processes.

I have observed, in line with many other commentators that church music or worship style can cause division.<sup>42</sup> My instinct at the time of starting this research is that it is actually, to some extent, music itself in which this divisive power resides, partnered by the attitudes and prejudices of performers and listeners. But how we as music ministers then deploy this music can either then minimise such potential division or exacerbate it. Both, I believe, can happen unwittingly<sup>43</sup> and therefore this project should raise awareness so that all involved in church music can start to think differently about our everyday decisions.<sup>44</sup>

## Starting Points

Lionel Dakers and David Pass set suitable foundations upon which to build a thesis. As Director of the Royal College of Church Music, Dakers<sup>45</sup> wrote a letter in 1986 to the General Synod of the Church of England requesting a fresh commission on the state of music in parishes. This resulted in the Archbishops' Commission on Church Music (ACCMUS), conducted in 1988 and fully published in 1992.<sup>46</sup> Alongside this, in *Music and the Church*,<sup>47</sup> Pass addresses

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<sup>42</sup> P. Greenslade, *Worship in the Best of Both Worlds*, Milton Keynes: Paternoster, 2009, 3f, R. L. D. Rees, *Weary and Ill at Ease*, Leominster: Gracewing, 1993, xi, 6-10, Wilson-Dickson, *Christian Music*, 243-245.

<sup>43</sup> Church of England, ACCMUS, 34f

<sup>44</sup> E. Towns, *Putting an End to Worship Wars*, Nashville: Broadman and Holman, 1997, 123-139; R. Redman, *The Great Worship Awakening*, San Francisco: Jossey Bass, 2002, 129f. Both offer winsome considerations to encourage the embracing of diversity in general.

<sup>45</sup> L. Dakers, 'Letter to General Synod, Dated 9th April 1986.' Archived at Church of England Central Records, Bermondsey: Unpublished, 1986.

<sup>46</sup> Church of England, ACCMUS, Foreword.

<sup>47</sup> D. B. Pass, *Music and the Church*, Nashville: Broadman/Password, 1989 (2000), 8-10.

some of the issues which, evident to him in 1989 were so commonplace as to raise sufficient concern and warrant publication. Though Brown, in 2009, understandably states that ‘professional musicians and artists cannot be expected to be competent in all styles or to have a comprehensive theological education’,<sup>48</sup> Pass addresses his concerns to musicians and those involved in musical leadership in both Western churches and non-Western churches.<sup>49</sup> He challenges involvement where there is little or no evidence of intentional theological reflection<sup>50</sup> and endorses the perception that new songs possess lyrics of ‘inferior quality’.<sup>51</sup> He calls for ‘support of a Theory for Church Music’<sup>52</sup> in order to address this lack of cohesion and suitability of current church music in the light of what he considers to be available biblical ideals. ‘The Bible very clearly provides us with the principles needed to solve these controversies.’<sup>53</sup> Whilst Pass does not address directly the issue of musical *composition*, he suggests that being a Christian and having a biblical understanding of God ‘as Creator, Preserver, and Redeemer’ might affect how we might ‘examine’ music.<sup>54</sup> He recognises the concerns over varieties of musical style, but endorses its breadth in stating emphatically, ‘Musical diversity is as much the will of God in the order of preservation<sup>55</sup> as is cultural and linguistic diversity.’<sup>56</sup>

Some delve deeper still into the theological issues and the negative impact of surrounding culture. Indeed, Robertson is adamantly in favour of Pass’s

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<sup>48</sup> F. B. Brown, *Inclusive yet Discerning: Navigating Worship Artfully*, Grand Rapids: Eerdmans, 2009, 5.

<sup>49</sup> Pass, *Music*, 6.

<sup>50</sup> Pass, *Music*, 8f.

<sup>51</sup> Pass, *Music*, 10.

<sup>52</sup> Pass, *Music*, 16–18.

<sup>53</sup> Pass, *Music*, 5.

<sup>54</sup> Pass, *Music*, 23.

<sup>55</sup> Pass categorises ‘modes’ of God’s interaction with the world: Creational, Preservational and Redemptional. He helps us analyse what music brings in different scenarios and, in turn, why a congregation, or indeed, an ‘audience’ might behave in certain ways. 91-129.

<sup>56</sup> Pass, *Music*, 31.

challenge and states 'If Christians put as much time and energy into seeking God as they do into music, I believe the Church would undergo a radical change for the better.'<sup>57</sup> Dawn also warns against a push to simply make musical worship more 'popular' when the longer-term issue of discipleship is at stake. Instead she focuses on the quality of discipleship in the worship leader themselves.<sup>58</sup> These viewpoints are echoed by Kauflin<sup>59</sup> and by Robertson.<sup>60</sup> Rees, anecdotally reports back one priest's comment relating to the religious conviction of their musical director 'You put up with whoever you can get',<sup>61</sup> while ACCMUS attempts to walk the fine line by stating 'There are many architects, painters, sculptors and embroiderers, as well as musicians, who are not believers but who want to make a contribution to the church's worship. Dare we say that God does not wish to make his gifts available to us through them?'<sup>62</sup> Alongside this, ACCMUS refers to the work of composers but only in the limited sphere of commissions and opportunities, rather than the responsibilities. There is no explicit imperative from the Commission's recommendations that those who compose for gathered church worship be committed Christians. As a result, I believe compositions may set text well for artistic performance but may lack congregational focus or the theological depth required for gathered worship.

There is no such disconnect with Begbie.<sup>63</sup> He inextricably links music's characteristics of time, delay, resolution and repetition with themes of eternity, patience, salvation and Eucharist in ways that encourage theological thought – fresh impetus and inspiration for a composer! From the compositional

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<sup>57</sup> Robertson, *Playing*, 230.

<sup>58</sup> Dawn, *Reaching*, 41–46.

<sup>59</sup> Kauflin, *Worship*, 126–27.

<sup>60</sup> Robertson, *Playing*, 231.

<sup>61</sup> Rees, *Weary*, 104. Rees' own survey, fairly concurrent to ACCMUS was addressed more at relationships and finance than composition. ACCMUS addressed music use as a whole.

<sup>62</sup> Church of England, ACCMUS, 51.

<sup>63</sup> J. S. Begbie, *Theology, Music and Time*, Cambridge: CUP, 2000, 71–175.

perspective, Wilson-Dickson takes a historical approach, outlining key people and compositional practice since Old Testament times, before concluding that composers do indeed share a call to creativity though integrity.<sup>64</sup>

Routley charts the key composers of English hymnody, taking time to comment on why for example, Stanford's 'Engelburg' was superseded by Vaughan Williams' 'Sine Nomine',<sup>65</sup> However, generally and conclusively, he claims that whatever has happened in the past is now under theological scrutiny.<sup>66</sup>

It is noteworthy that despite such keen observation, neither Pass nor Routley could have imagined exactly the environments about which the likes of Ingalls, Nekola and Porter have recently written. Nekola<sup>67</sup> examines the marketing strategies and trends of worship album publishers and draws comparison with historical conflicts over the rightful place of public and private praise music,<sup>68</sup> ultimately stating that congregational worship 'is increasingly divorced from traditional notions of worship as a corporate practice'.<sup>69</sup> Within the same volume, Gesa Hartje-Döll examines the 'unity' that is hailed as belonging to and intentioned by the trans-national, Australian-born megachurch known as 'Hillsong'.<sup>70</sup> Here, unity is planned and promoted by music-industry-led branding of styled music, commercially marketed and used for corporate worship and private listening. Intensely 'anthemic' in nature,<sup>71</sup> Hillsong

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<sup>64</sup> Wilson-Dickson, *The Story of Christian Music*. *Christian Music*, 246.

<sup>65</sup> Routley, *Short History*, 85.

<sup>66</sup> Routley, *Short History*, 104.

<sup>67</sup> A. Nekola, 'I'll Take you There', in M. Ingalls, C. Landau and T. Wagner (eds), *Christian Congregational Music: Performance, Identity and Experience*, Abingdon: Routledge, 2013 (2016), 117–36, citing 128–133.

<sup>68</sup> A. Nekola, in Ingalls et al, *Christian Congregational Music*, 122.

<sup>69</sup> A. Nekola, in Ingalls et al, *Christian Congregational Music*, 134.

<sup>70</sup> Hillsong, 'What We Believe' web site <https://hillsong.com/what-we-believe/> (Checked 29<sup>th</sup> October 2017). Here, Hillsong self-describes as a 'contemporary Pentecostal church.'

<sup>71</sup> Think catchy lyrics, invoking the subconscious desire to stand and join in with great fervour!

‘worship’ provides a *uniformity* of experience, wherever one chooses to attend.<sup>72</sup> Where such uniformity is not evident, more mundane issues of style may dominate. Mark Porter<sup>73</sup> admits that part of his experience has been the encounter of divided opinion and vision regarding church music. He interviews several individuals to gain a deeper understanding of their experiences and expectations of music. One such interviewee comments:

‘The same emotional attachment I have to songs; that is carried on to the worship music that I listen to in church I think ... I’m quite an emotional person ... it was a thing that mattered ... [to] make new emotional associations with each song and connect, and probably that’s why I can get involved with it.’<sup>74</sup>

## Observations and Potential Outcomes

The above authors cover the gathered worship experience as a whole, setting backdrops of cultural and generational contexts. However, it seems Begbie and Wilson-Dickson stir and guide the creative impulse with an oar of theology, steering us towards fresh thinking. Christian composers might want to observe, or even seek out congregational opinions, traditions, limitations concerning abilities, cultures, habits and preferences before completing a piece. They might want to discern the weighting of congregational opinion against their own perceived expertise, experience and personal craftsmanship. Further, they might consider their own preferences, motivations and opinion alongside those of a composing colleague or peer. The fact that it will be unrealistic to expect everyone to be of absolute same mind and taste does not negate the validity of the challenge. The *words* of *Amazing Grace*<sup>75</sup> (despite the revisions over its history)

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<sup>72</sup> G. Hartje-Döll, ‘(Hillsong) United Through Music: Praise and Worship Music and the Evangelical ‘imagined Community’ in Ingalls, *Christian Congregational Music*, 137–52, citing 138.

<sup>73</sup> M. Porter, *Contemporary Worship Music and Everyday Musical Lives*, Abingdon: Routledge, 2017, 1.

<sup>74</sup> Nemi – interview 12<sup>th</sup> March 2012 with Porter, *Contemporary*, 67. See Appendix A.3.

<sup>75</sup> J. Newton, *Amazing Grace* (text), 1773



still ring true for all Christians. They *may* therefore remain effective across several tunes and melodic interpretations. Many might attest to an intangible sense of unity that the singing of such a hymn may bring.<sup>76</sup> But there might be those who share my view that All Saints' song *Never Ever*,<sup>77</sup> the melody of which overlays the *Amazing Grace* tune was successful because of the popularity of the known tune, which is not even explicitly heard. There are many questions raised here and although this thesis may not answer them individually, together they call for a new view towards balancing our art and the needs of those whom we serve, namely the church.

To this end, the practical component of this study is threefold:

- a.) 'New' hymn tunes: These are attached to established hymns, written to promote their 'singability'. Tunes that are fresh but have melodic shapes not dissimilar to older hymns, which by their arrangements make it more likely that they would be viewed as contemporary, engaging, singable, memorable.
- b.) New Mass settings: A partial Mass setting following the stipulations above and sufficiently versatile to not be limited to organ and choir, but whole congregations and within the realm of use by small instrumental groups.
- c.) Songs (with lyrics) covering aspects of worship not often covered in the current popular repertoire of songbooks.

The role of composition and the importance of the craft itself is considered in some detail. There can exist creative dilemmas which at times are diametrically opposed. Congregational songs have the capacity to impact one's theology for better or for worse and are as such a gift which must be prepared with great care,

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<sup>76</sup> See survey results in Chapter Four.

<sup>77</sup> S. Lewis, R. Jazayeri, R and S. Mather, *Never Ever*, (text and music), © 1997, London Records.

understanding the responsibility which the composer has at their fingertips. Memorability, singability and lyrical content will each have their success measured by the longevity of the use of the song itself.

Such an aim seems a fine balance between the easily learned and popular, the well-crafted but easily remembered, the quality of composition against the easily learned and the musical integrity versus some popular styles. If all these considerations appear to vie for prominence, then they too enter the fray of musical disunity and run the risk of sowing the seeds for church disunity. Yet a real equilibrium ought to exist and be actively sought which both achieves the most important aim – engaging others in musical worship – and inspires congregations within and churches beyond to a greater sense of unity amongst followers of Christ.

I have observed that unlike the roles of ministers, curates and the like, where role templates seem to be varied but within certain boundaries, (denominational, demographic etc.), for the most part, similarities in role and purpose unify them as a whole. Incumbents are generally easy to identify! However, when it comes to church music and musicians, the personnel especially, roles are far more varied, non-standard and prone to personal preferences than any other.<sup>78</sup> As a result, no two churches can ever claim a unity of purpose when it comes to musical worship, unless they have made that musical unity their fundamental priority. Hillsong know that music has been their main vehicle to target a specific

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<sup>78</sup> Rees, *Weary*, 128. Over 80% of those classed as ‘musical director’ had no written contract. ‘if the director was offered payment at all, it was most unlikely to be less than £2.00 or more than £10.00 per attendance. The wide variation ... almost certainly represents not only the differences in skills required for different appointments, but also the varying financial strengths of individual churches.’ 130. c/f Jacqui Cooper, *Music in Parish Worship*, Archived at Church of England Central Records, Bermondsey: Unpublished, 1986. 62. ‘There are several reasons why these discrepancies exist, but one interpretation could be that the most likely cause is confusion over the title “director of music. In some cases this role is fulfilled by the organist while others ... take responsibility for organising the musical activities of the church.’

demographic on a worldwide basis.<sup>79</sup> Certainly, Wagner considers the church's 'identity' as 'inextricable from its music'.<sup>80</sup> Hillsong experiences may therefore vary little, whether in Australia or London. Meanwhile, two non-Hillsong churches of same denomination a single mile apart may know nothing of the same 'unity'.

This is not necessarily a bad thing. The micro-demographic of the latter churches *may* betray denominational backgrounds, personal preferences, unyielding tradition, limitations on musical ability and so on but it may also show above all *a desire to serve the actual locality* of its membership. This is clearly not the case with Hillsong and other churches where branding seems paramount<sup>81</sup> and the band has taken centre stage as perceived and commercial performers. Yes, songs used in gathered sung worship are for congregations to join – and congregations do, with great vigour! It is the underlying perception and real danger when the actual spotlights, both literal and metaphorical, are on the band. This is God-centred worship at risk!

## Choirs

Choirs, too, run this risk.<sup>82</sup> They come in a multiplicity of expressions, sizes and standards. From a few struggling, willing volunteers to the professionalism of cathedral tradition, choirs, when used in churches show the same level of diversity as musical directors. No two sets of singers serve the same function unless the music itself has been given an overarching priority. Cathedral choirs may *appear* to fit this model, like the Hillsong priority but in another genre of

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<sup>79</sup> B. Houston, 'The Church I See' in 'Hillsong: Vision.' Web site <https://hillsong.com/vision-2/> (checked 29<sup>th</sup> October 2017)

<sup>80</sup> T. Wagner, 'Music as a Mediated Object' in A. E. Nekola and T Wagner (eds) *Congregational Music-Making and Community in a Mediated Age*, Farnham: Ashgate, 2015, 25-44, citing 35.

<sup>81</sup> 'Hillsong: Hillsong Worship.' Web site <https://hillsong.com/music>. (Accessed May 10, 2017) Curiously, that which they refer to as 'worship' in the title carries the word 'music' in the URL.

<sup>82</sup> Gaddy, *Gift*, 157.

music. With many cathedral choirs, English tradition and musical heritage is being preserved to serve certain preferences of musical style or beliefs, but Day<sup>83</sup> reminds us that even this heritage has undergone great changes in its history.

### **Choral Singing: In Contrast to Hillsong**

‘The cathedral singer has to ‘sink his personality, and become one of the many who offer their corporate praise,’ according to Terry at Westminster Cathedral.’<sup>84</sup> Meanwhile, ‘This English cathedral style was certainly shaped by a characteristically English predilection for understatement and for self-control ... in treating “depths and immensities”, as one of the cathedral organists put it – with a measured calm, without any theatrical extravagance.’<sup>85</sup> Traditions of choral singing, especially at cathedral level, have a history, craft and search for beauty in their own right. It might well be, therefore, that unity in this context has little to do with a congregation’s needs and everything to do with the choral tradition itself and the musically aesthetic demands of the choirmaster.

Even with the admission of girl choristers,<sup>86</sup> the value is embedded in musical quality of sound, not the potential to be joined by the congregation, audience or touristic onlooker, who in any other setting might add their own voice to that of the trained performers. At first glance, it seems the congregation is excluded. Both Hillsong and choral tradition offer a sung worship as a performance, one where congregation are most definitely invited to join and one where the congregation are invited to listen. As Gaddy states of choirs, ‘a congregation benefits from being able to read the words which are being sung.’<sup>87</sup> Two

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<sup>83</sup> Day, T., ‘English cathedral choirs in the twentieth Century’, in J. Potter (ed.), *The Cambridge Companion to Singing*, Cambridge, CUP, 2000, 123-132, citing 124.

<sup>84</sup> Day, in Potter, *Singing*, 125.

<sup>85</sup> Day, in Potter, *Singing*, 126.

<sup>86</sup> Day, in Potter, *Singing*, 132.

<sup>87</sup> Gaddy, *Gift*, 157.

opposing legitimate congregational needs met, in two contrasting ways. Congregations must discern where their main attentions and motivations lie. God is the only legitimate recipient of our worship, borne out by lives lived in obedience to the guiding of his Holy Spirit (Rom 12:1-2). Neither musical celebrity nor aesthetic pleasure may take God's place.

In publishing *The New England Psalm Singer*, in 1770, William Billings encouraged new compositional possibilities by giving 'musical license'<sup>88</sup> to those tasked with writing for the church. Bruce charts several developments of music in church life. Rather than worry us, this should perhaps encourage us to join in the struggle to ensure that our musical offering, whatever its style or character is of the best that we can bring. What the 'best' looks like however, might need to be better geared towards what God's priorities are for us as worshippers and not our pursuit of aesthetic pleasure in its own right. Bruce remarks that the 'religious music of American black people'<sup>89</sup> was both distinctive and commented upon by clergy of the period. One might imagine that alongside the well-composed hymns of the time, the black spirituals had a congregational vibrancy of their own. It is conceivable that along with these observations, a visible unity would have been tangible amongst the slaves. This kind of unity, embodied within such a group of people was no doubt seeded by a shared experience, a struggle and a hope for the future, expressed and reinforced through corporate song.

Bruce goes on to survey changes made to published material and highlights the practice of Benjamin Franklin White, who, in believing 'that it was unnatural for

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<sup>88</sup> N. Bruce, 'Sacred Choral Music in the United States: an overview' in Potter, *Singing*, 133-148, citing 133.

<sup>89</sup> Bruce, in Potter, *Singing*, 139.

women to sing in the low part of the voice',<sup>90</sup> amended publications to show no alto parts, so here is a compositional consideration of a perceived congregational need based on a misplaced or erroneous theological belief. What composers do and believe matters.

Overall, I examine unity from a limited biblical perspective (Jesus' command in John 13: 34-35 and relevant sections from Paul's teaching) to clarify the aims of the compositional considerations, approaches and techniques. I explore compositional processes and examine songs to illustrate good melodic writing and I model for the reader a process of writing a fresh hymn tune. This process, with unfiltered commentary, follows the initial conception to (hopefully) its use in church or other congregational setting, sharing the outcome as part of this study.

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<sup>90</sup> Bruce, in Potter, *Singing*, 140.

## 2. Biblical Unity

‘We must worship in *unity*, or we worship in vain.’<sup>91</sup>

### Scriptural Imperative, Ecclesial Benefit

Heeding Mannion’s generic warning, unity is not the imposition of ‘a single and “official” ecclesiology’,<sup>92</sup> nor a sacramental ‘reciprocity’ to which Wood refers,<sup>93</sup> but rather the establishment of true disciples who together form the church of Christ, the people of God. Clearly, unity as a discrete target is a difficult goal to achieve when participants’ starting points, opinions and attitudes are so varied and conditional, even in the midst of the desire to live in harmony with each other. It is even more difficult therefore to imagine a single picture as to what this target looks like before we can even start to prepare musical compositions, hymns and songs which somehow serve to promote such unity. The Hillsong template provides only *apparent* unity, but this intentionally puts music at the forefront of its expression of corporate worship as the main vehicle by which people may encounter God and experience him more fully in their personal lives. This is simply not the case.

Therefore, it seems essential that any concept of unity as explored within the realms of church life must have a biblical foundation. Given that our life worship and gathered worship are primarily for God,<sup>94</sup> our secondary focus on what is best for the church as the whole body of Christ – local communities of Christian

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<sup>91</sup> R. Man, ‘What the Church Needs Now’ in J. H. Armstrong (ed.), *Reformation & Revival: Restoring True Worship: Part Two*. Vol 9:3, A Quarterly Journal for Church Leadership (QJCL), Carol Stream: Reformation and Revival Ministries, 2000, 11-22, citing 21.

<sup>92</sup> G. Mannion, *Ecclesiology and Postmodernity*, Collegeville: Liturgical Press, 2007, 71, 195.

<sup>93</sup> Wood, S. K., ‘A Case of Ecclesial Exclusion: Eucharistic Sharing’, in D. M. Doyle, T. J. Furry, and P. D. Bazzell (eds), *Ecclesiology and Exclusion: Boundaries of Being and Belonging in Postmodern Times*, Maryknoll: Orbis, 2012, 255-264, citing 261.

<sup>94</sup> Dawn, *Royal*, 189-192.

faith – should naturally follow. It serves us best to look at those scriptures which do the same. It seems equally fitting to weigh our use of music in worship against the same scriptural scale. It is acknowledged that the New Testament instructs us little in the way of practical use of instruments and voices in musical worship. However, that need not deter us in trying to seek out fresh perspectives if it aids us in finding lasting solutions to ongoing tensions within church life relating to our corporate worship services which may, in turn, sow the seeds of disunity.<sup>95</sup>

## Key Passages

The word ‘unity’ derives from the translation of two words: the Hebrew word ‘echad’, and the Greek word ‘heis’, both meaning one (in number). Their derivatives ‘yā·ḥaḏ’ and ‘henotēs’ which we explicitly translate as our word unity, are to be found in the following references:

Ref:	New International Version	Original word and meaning conveyed	Strong’s word reference and transliteration
Ps 133:1	A song of ascents: of David. How good and pleasant it is when God’s people live <b>together in unity!</b>	:תהי Unity	H3162 yā·ḥaḏ
Eph 4:1-3	As a prisoner for the Lord, then, I urge you to live a life worthy of the calling you have received. Be completely humble and gentle; be patient, bearing with one another in love. Make every effort to keep the <b>unity</b> of the Spirit through the bond of peace.	ἐνότης ἐνότητα  Unity	G1775  Henotēs: <u>henotēta</u>
Eph 4:11-13	So Christ himself gave the apostles, the prophets, the evangelists, the pastors and teachers, to equip his people for works of service, so that the body of Christ may be built up until we all reach <b>unity</b> in the faith and in the knowledge of the Son of God and become mature, attaining to the whole measure of the fullness of Christ.	ἐνότης ἐνότητα  Unity	G1775  Henotēs:

Table 1: Biblical occurrences of word ‘unity’

It is recognised that a full hermeneutic of the word ‘unity’ cannot be totally accomplished here. Given that the word itself which we translate as ‘unity’ may

<sup>95</sup> R. D. Ballard, *The Bible Case for Instrumental Music*, n.p: Xulon Press, 2007, 7f.



not need to be explicitly present for unity to be at work, some care here must be taken to 'define' what church unity is, its importance and how it might be developed.

The first instance given, in Psalm 133 offers a defining reason for unity, as well as a commentary as to its effects: It is good and pleasing to both God and one another. It is worth exploring further into this interpretation. Although the NIV offers the phrase 'God's people, the Hebrew word is generally translated as 'brothers'. We see this application throughout the story of Joseph, for example, through Genesis 37. Clifford states that "'kindred" is more accurate than the traditional "brothers," for the Hebrew word refers to men and women in kin relationship with each other'.<sup>96</sup> Further, the Psalm is classed among the Wisdom literature of the Bible and Firth comments that,

'it teaches by making an observation: it ... urges God's people to pursue it when it is lacking ... even the absence of unity can teach us the blessing of unity ... peaceful unity means the corporate body can reach goals with less stress. If individuals cooperate, then their efforts are multiplied.'<sup>97</sup>

This verse, therefore, and the Ephesians references express unity as a noun; an entity in its own right. It is therefore recognisable, identifiable and metaphorically tangible. Others must be able to see it when it is present. It is attractive.

Whilst Psalm 133 appears to place it in the context of its affect, Paul presents unity as something which is both attainable (Eph 4:11-13) and sustainable (Eph 4:1-3), and as something which the body of Christ must work towards with each other. It is also interesting to note that the same Hebrew word, 'yā·ḥaḏ', also

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<sup>96</sup> R. J. Clifford, *Psalms 73 - 150*, Nashville: Abingdon, 2003, 259.

<sup>97</sup> T. Longman III, *Psalms: An Introduction and Commentary*, Downers Grove: IVP, 2014, 438f

means together. It is used twice within the one verse. From this brief word study in these few verses, I hypothesise that unity should be an achievable end product which is recognisable and experienced by others when it is present. It ought to act as not only something that builds community, but also as an attraction to those around.

The *idea* of unity, however, is represented and conveyed in other ways and contexts within scripture. Let us turn our attention to the New Testament. These words, applications and contexts serve to act as rationale for unity, and the considerations and processes by which the end product of unity may be achieved.

Jesus' command in John 13 immediately gives a scriptural imperative to add to Psalm 133's defining reason. Jesus gives further reason in John 17:22-23 'Then the world will know you have sent me and have loved them even as you have loved me.' This statement serves to even define the resultant effect on observers beyond the church. They will see, know, be affected by, attracted to God as a result. These are high stakes for today's church to miss. The following verses act as non-exhaustive samples to illustrate:

Ref:	New International Version	Original word and meaning conveyed	Strong's word reference and transliteration
John 13: 34-35	A new command I give you: Love one another. As I have loved you, so you must love one another. By this everyone will know that you are my disciples, if you love one another.	ἀγαπάω Love ἐν among	G25 Agapao G1722 en
John 17: 22-23	I have given them the glory that you gave me, that they may be as we are one – I in them and you in me – so that they may be brought to complete unity. Then the world will know you sent me and have loved them even as you have loved me.	εἷς (G1520) One in numeric value Oneness/Unity	G1520 (x2) Heis  Heis

Rom 6:5	For we know that our old self was crucified with him in a death like his, we will certainly also be <b>united</b> with him in a resurrection like his.	σύμφυτοι united	G 4854 symphytoi
1 Cor 12: 4-11	There are different kinds of gifts, but the <b>same</b> Spirit distributes them. There are different kinds of service, but the same Lord. There are <b>different kinds</b> of working, but in all of them and in everyone it is the same God at work. Now to each one the manifestation of the Spirit is given for the <b>common good</b> . To one there is given through the Spirit a message of wisdom, to another a message of knowledge by means of the same Spirit, to another faith by the same Spirit, to another gifts of healing by that one Spirit, to another miraculous powers, to another prophecy, to another distinguishing between spirits, to another speaking in different kinds of tongues, and to still another the interpretation of tongues. All these are the work of one and the same Spirit, and he distributes them to each one, just as he determines.	αὐτὸ / αὐτὸς (the) same διαιρέσεις varieties  συμφέρον Common good c/f vv. 1, 7, 10  ἐνὶ one (same)  αὐτὸ / αὐτὸς (the) same διαιρέσεις varieties	G846 Auto(s) G1243 Diaireseis  G4851 Sympheron  G1520 Hen  G846 Auto(s) G1243 Diaireseis
1 Cor 12:31.- 1 Cor 13:1-13	And yet I will show you the most excellent way. ... <b>Love</b> ...	ἀγάπη Love	G26 Agape
Phil 2:1-3	Therefore if you have any encouragement from being united in Christ, if any comfort from his love, if any common sharing in the Spirit, if any tenderness and compassion, then make my joy complete by being <b>like-minded</b> , having the <b>same</b> love, being one in spirit and of one mind. Do nothing out of selfish ambition or vain conceit. Rather, in humility value others above yourselves.	τις, τι a certain one, someone, anyone. σύμψυχοι ἐν ἐν in, with, same	G5100 tis  G 4854 sympsychoi G1520 hen
Col 3:14	And over all these virtues put on love, which binds them all in perfect <b>unity</b> .	σύνδεσμος Bond/ligament	G5047 Syndesmos
1 Pet 3:8	Finally, all of you, be <b>like-minded</b> , be sympathetic, love one another, be compassionate and humble. [Finally, all of you, have <b>unity of spirit</b> , sympathy, love of the brethren, a tender heart and a humble mind. (RSV)]	ὁμόφρων ὁμόφρονες Unity of spirit; single-minded; like-minded	G3675  Homophron homophrones

Table 2: Passages where unity is conveyed

The highlighted words group together love, like-mindedness, differences, common good, same Spirit, unity of spirit. An acceptance of Spirit-given differences and a valuing of such diversity should be part and parcel of life

among believers. This echoes Pass' conclusion.<sup>98</sup> Being one *in* Christ and *in* Spirit serves as a pre-requisite for these attitudes to be practiced. ACCMUS touches on this with regard to ecumenism, but is not *firm* in requesting that those entrusted with, or recruited for, musical leadership have personal commitment to Christ,<sup>99</sup> preferring to simply recommend that 'clergy and musicians do all in their power to ensure close and amicable working relationships.'<sup>100</sup>

The New Testament goes further in explaining why. Paul urges that communicative attitudes and processes be harnessed (1 Cor 12). Peter echoes its importance (1 Pet 3:8). Love is the overarching motivator (1 Cor 13; Col 3:14). Paul sees unity as an achievable end result (Eph 4:13), and Jesus' own command clarifies why our unity in self-sacrificial, unconditional 'agapé' love is so important to the witnessing world around us (John 13:34-35). When Jesus offers this 'new' commandment to the disciples with the use of the word ἐν, '... *among* one another', it is again surrounded by a fuller context of love ('...as I have loved you'). Both ἐν and εν conveying unity as a kind of *in-ness*, being the hallmark of what distinguishes followers of Christ. Being 'in' Christ is the fundamental starting point for this unity. Or, as Robertson states, 'Your life is the key ... if you're a Christian musician, you should be preparing yourself more than you prepare the music.'<sup>101</sup> This obviously has huge implications and significance for those involved in music within church. Being *in* Christ is an absolute foundational necessity before skill or other such qualification.<sup>102</sup>

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<sup>98</sup> Pass, *Music*, 31.

<sup>99</sup> Church of England, ACCMUS, 45, 50, 65, 195, 202f

<sup>100</sup> Church of England, ACCMUS, 197.

<sup>101</sup> Robertson, *Playing*, 165.

<sup>102</sup> Clearly, this 'in-ness' has farther reaching and on-going implications beyond the remit of this thesis. It is mentioned here to touch on this aspect, but more directly to refute the respondent to Rees' survey who replied "You put up with whoever you can get." Rees, *Weary*, 104.

Here then we see unity presented as an aim, a description and a thing in its own right. With love and building each other up as the primary attitude, similarly endorsed by 1 Peter 4:10, unity becomes at once a mind-set for motivation, a narrative of both the process and the end result, and then finally the end product itself. The greater context still, we are reminded by Paul, is one of love. (1 Cor 13). Within this overarching context, one is encouraged to recognise the variety of the gifts which the Holy Spirit has given and to approach each other with love, not jealousy or resentment. In recognising that each one has a special part to play in the building up of the whole body, all are valued and viewed as having an indispensable role to play. Wright<sup>103</sup> endorses and expands upon this view as he examines Philemon and Galatians, Corinthians, Philippians and Romans, summarising that such unity ought to transcend barriers of ethnicity, gender and status.

## Implications

Unity is not simply an end product of another type of stability and agreed practices, but it also embraces the *processes* by which differing opinions and goals may be offered and debated without loss of love, respect, honour, status and quality of outcome. Unity is not the glossed-over democracy whereby the minority merely endure their lost vote, but instead accepts that God's kingdom comes first. Our best attempts to achieve that together necessarily involve discussion, during which our own perspectives may be debated as well as the perspectives of those with whom we work, live socialise and worship. In viewing others more highly than ourselves, it should not be our mind-set to always seek to justify ourselves but rather to understand the needs and positions of others. As an example, Paul, in his letter to Philemon, firstly *builds* on the relationship that they have and then appeals to him, though he mentions that his

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<sup>103</sup> N. T. Wright, *Pauline Perspectives: Essays on Paul*, London: SPCK, 2013, 407–21.

approach could have been much different (Philemon 1:8,14). He views his own status and influence in consistency with his letter to the Philippians<sup>104</sup> but crafts his letter to Philemon ensuring that Onesimus is the beneficiary of his, God's and Philemon's favour.

Among certain scriptures then, unity is both an aim and a natural outworking of the Spirit's influence among believers whose aim and focus is to be united to Christ. They are encouraged to be themselves and not to seek for simple uniformity or to be jealous of each other's gifts. They are exhorted to think more highly of each other. It is not so much a striving, but an allowing process at work, a recognition that the whole body is of greater importance than individual desires and that the building up of the church is a worthy ideal to bear in mind. We celebrate each other's differences and are united in purpose. Unity is therefore best *achieved* though being continually united to Christ. In celebration of Holy Communion, we share this sacrament together, reminding ourselves first and foremost that we are united to Christ because of His love and grace towards us. In elements of our spoken rubric at Communion, these aspects are reflected, regardless of denominational background 'Though we are many, we are one body, because we all share in the one bread'.<sup>105</sup> In the following chapter, I posit that similar expressions of unity are possible, and resonate within a musical compositional viewpoint.

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<sup>104</sup> Phil 2:3; see also Rom 12:3-5

<sup>105</sup> The The Central Board of Finance of the Church of England, *Alternative Service Book*, (ASB), Oxford, Oxford University Press / A. R. Mowbray, 1980. Rite B, 195.

### 3. Compositional Unity

#### Towards defining compositional unity

This chapter highlights many of the expressions of musical unity that exist and compares the whole nature and purposes of these expressions with our brief summary of biblical unity. I propose that there must be a response when we see that in this sphere also, the craft of composition itself has capacity for unity in different ways and expressions, but all with a common purpose at stake – the unity of the whole. To create something that is, in its finished state, a unity, there must be considerations and actions from the outset that show motivation, intention and concession at various points; a threefold commitment. When Robertson challenges the adoption of contemporary music styles, he counters ‘What’s wrong with copying the world’s styles?’<sup>106</sup> Begbie responds ‘Take it as a challenge to your creativity and your Christian life, a challenge to get away from the values of the world and create something that genuinely represents and expresses the values of God.’<sup>107</sup>

This is problematic, especially when there are artistically valid reasons for one preference or another; yet it is also paradoxically simple, for the same reasons. The artistic merits can be validated in their own right without being given sway over the actions that might lead to unity. In the preface to *Hymns for the People*,<sup>108</sup> Peacock states, ‘...we have defined a hymn as a text that develops a theme in logical sequence. We have deliberately avoided defining a hymn by its musical characteristics.’ In essence, the editors of this compilation tried to address the changing styles, repertoire and approaches to the accompanying of sung

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<sup>106</sup> Robertson, *Playing*, 224f

<sup>107</sup> Begbie, *Theology*, 186-245. In quoting Robertson, I do not mean that we should be free of all musical tradition. I intend for greater exploration of creativity within our church contexts, open to the Spirit’s guiding. 243.

<sup>108</sup> Peacock, *Hymns*, Preface.

worship by often adding introductions and verse links to hymns, and exchanging homophonic block chords for more flowing, guitar-friendly accompaniments. Whilst they state that the volume 'is an attempt to rescue hymn-texts from being put on the shelf', the word 'unity' is never explicitly mentioned, although clearly this was an inherent motivating factor. This is because it is the natural outworking of what Peacock does in fact state: that the compilation is dedicated 'to the service of the worshipping communities and to the glory of God.'<sup>109</sup> But how does this broad 'definition' hold up when we start to look at what musical unity looks like?

## Musical Unity

Pattern and design could be considered to be at the forefront of creative unity and therefore motivations, intentions and concessions as mentioned above all benefit from looking at biblical patterns and designs. It is perhaps insufficient to look at individual verses for such patterning, but from our brief overview of some of Jesus' and Paul's teaching, certainly the building up of the whole church is one of the patterns for church unity, the outworking of which should be attractive, influencing others to want to get to know Christ in relationship themselves. In this regard it is useful to briefly explore why human beings any creative urge at all.

Having created humanity 'in the image of God' (Gen 1:27) the general understanding is that humans are special amongst the whole of creation in reflecting aspects of God's nature in limited degrees. Included in these characteristics is creativity, although God creates 'ex-nihilo' (out of nothing),<sup>110</sup>

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<sup>109</sup> Peacock, *Hymns*, Preface.

<sup>110</sup> Calvin M. Johansson, *Music and Ministry, A Biblical Counterpoint*, Peabody: Hendrickson Publishers, Inc. 1998 (2<sup>nd</sup> Ed.), 12. See 27-38 for his wider exploration of being 'in the image of God' (*imago Dei*).



while humanity may only 're'-create. God creates and owns the whole earth, including humanity (Gen 1:1 – 2:25; Ps 24:1), while mankind, created in God's image, is tasked with tending it and being fruitful (Gen 1:26-28). This assignment to rule, or 'dominion', as the King James Version puts it (known variously as the Creation Mandate and / or the Cultural Mandate<sup>111</sup>), is an extension of, not an independence from, God's creativity. As a result, our creative efforts must aim to give God glory. Robertson appears quite restrictive in his interpretation of what he terms the 'Origins of Culture',<sup>112</sup> stating that 'there is nothing in Scripture to indicate that God intended Adam to invent anything.'<sup>113</sup> However, he clarifies his wider context by concluding '(t)hese things aren't wrong in themselves. It's *the spirit behind their origins in this world* that's wrong, the spirit that led to their invention, which was *independence from God*.'<sup>114</sup>

Johansson and Best approach this human re-creativity from far broader perspectives, such that Best gives credence to post-Fall human creativity, stating 'This creative work of ours is real and it can be downright beautiful.'<sup>115</sup> Additionally, while Robertson would definitively discount some music because of the composer, Johansson appears to deem such scrutiny as 'ultimately unsatisfactory'<sup>116</sup> if attempting to brand some music sacred and other music as secular. Rather, he points to a 'music-life unity' as being the key factor in what becomes distinguishable as sacred.<sup>117</sup>

Alongside this debate, the natural occurrence of sound in recognizable patterns point to God as the ultimate creator of such a music-life unity. We see this

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<sup>111</sup> Johansson, *Music and Ministry*, 13.

<sup>112</sup> Robertson, *Playing*, 76.

<sup>113</sup> Robertson, *Playing*, 76.

<sup>114</sup> Robertson, *Playing*, 79.

<sup>115</sup> Harold M. Best, *Music Through the Eyes of Faith*, San Francisco: Harper Collins, 1993, 23.

<sup>116</sup> Johansson, *Music and Ministry*, 89.

<sup>117</sup> Johansson, *Music and Ministry*, 89.

nowhere more clearly than within the naturally occurring, mathematically verifiable ‘harmonic series’. Briefly, musical sounds are typically made up of tone layers and overtones in specific patterns. Suppose a string of any given length is plucked so that a musical tone results. If the string is then cut or stopped in half, then the same note an octave higher will result. If stopped at a third of its length, then a new note an interval of a fifth will result. Continuing at a quarter, a fifth, a sixth and so on produces, in turn, intervals of a fourth, major third, minor third and so on.

The following serves to illustrate but it is to be noted again that this representation is best fitted to our Western Classical tradition which separates our octave into 12 semitones and these semitones are mathematically tweaked on keyboard instruments so that each note of, for example, a ‘C’, is ‘in tune’ with its higher pitched partner. If the ‘pure’ mathematical ratios were applied, then not all octaves would sound the same and a piano might be deemed to be *out of tune*. This is why in Western tradition, the convention that all members of an orchestra tune to their middle ‘A’s as 440 hertz is known as *concert pitch*.

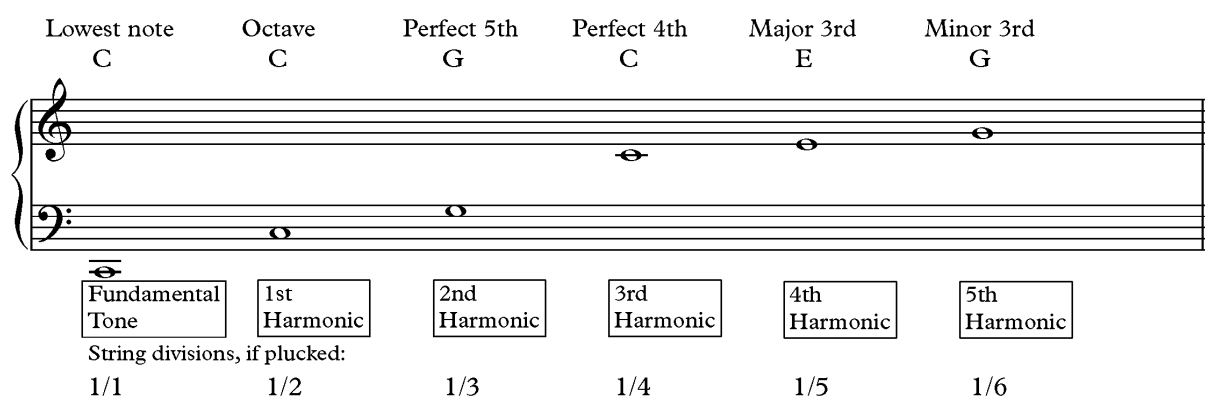


Figure 1: The Harmonic Series

The overriding observation is that naturally occurring music has an intricate design running through it. It explains why melodically, the fifth of the scale,

known as the 'Dominant' is precisely that with regard to its relationship to the original note. It also shines light on why harmonically, simple tunes appear to journey to a half-way point at the dominant chord, before retuning 'home' to the first chord of the key, the 'tonic' chord. The exploration that follows only attempts to focus on the role of melody, although both melody and harmony as well as rhythm and instrumentation could each be given similar full treatment.<sup>118</sup>

Within the realm of music as a creative art, what do we mean when we speak of unity? Let us start with the basics. A single musical note sounded in isolation is by definition simply that (see Fig 1,a, below). The moment another note of another frequency is played a duality of sound exists. If the first note is joined concurrently by a tone of the *same* frequency, even if that tone carries a different timbre, then the two notes are said to be in *unison* or *perfect unison* and there is an equality that exists (Fig 1,b, below). If the two notes are an octave apart, still they could be called a unison, or, more accurately, an *octave unison* (Fig 1,c, below). Such unison, observes Harkleroad,<sup>119</sup> exists also when men and women are asked to sing the same note. They may well do so, but in their respective pitch ranges for both their gender and voice type.<sup>120</sup>

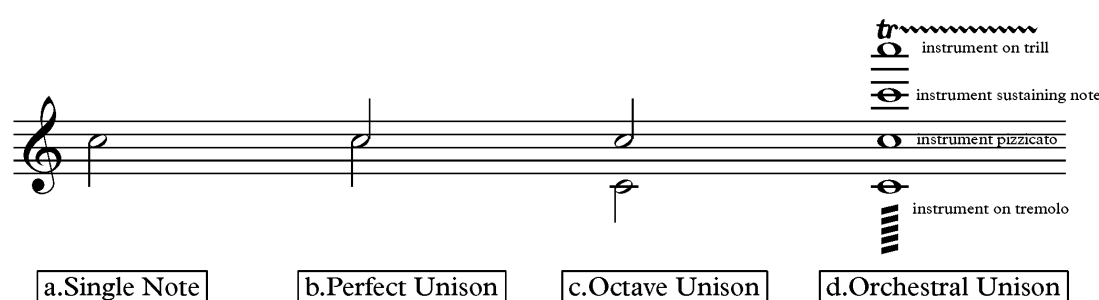


Figure 2: Musical examples of 'unison'

<sup>118</sup> For a further musical exploration of the harmonic series, see Bennett, *Dictionary*, 132-133. For a more scientific approach, see Harkleroad, *The Math Behind the Music*, Cambridge: CUP, 2006, 5-32.

<sup>119</sup> Harkleroad, *Math*, 8. Such gathering together of certain differences to categorise them runs across many other disciplines, mathematics included.

<sup>120</sup> c/f Bernstein, *Unanswered*, 35, for slightly alternative perspective.

Even this concept is not without its semantic difficulties, for there are many musical terms which *imply* a unity or togetherness: harmony, homophony, unison, consonance, octave, perfect unison, symphony – all convey different aspects of musical unity which at surface level may serve to confuse or complicate our understanding. Yet when witnessed and experienced, understood together and held together, then a *greater* understanding of what musical unity is about can truly emerge. The following may serve to illustrate:

### **Different Varieties of Musical Unity**

A full orchestra plays the same note momentarily. They are said to be playing *in unison*. However, elements within the woodwind section may be playing whole octaves apart. In other words, the piccolo plays the note at its highest pitch while the flutes play an octave below. Perhaps the oboes and clarinets are an octave below again while the bassoon plays the note at the lowest register of the woodwind range. Similarly, the strings may also be divided, but what if the violins are playing with a tremolo technique while the cello section are employing pizzicato (plucked as opposed to bowed) to sound their notes? Does the change in register or timbre of instrument or technique involved remove or hinder that existence of pitch unity? No. The same concept of equality as in our unison pairing does not exist but rather, there is a *complementing* of one another (Fig 1,d., above). It seems not random therefore that we tend to refer to the individuals within an orchestra as *members* and the instrumental sections as *families*. A union or togetherness, despite the diversity of methods, is not only implied but championed. In Fig 3 below however, there is no such planning, and the randomness is intentional.

Notes entered randomly. Intentional musical chaos and dissonance. Any resultant 'melody' by chance.

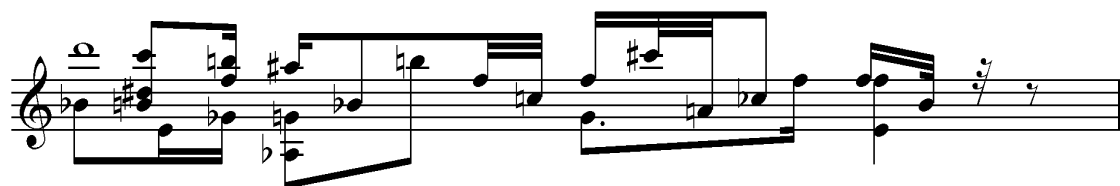


Figure 3: Seemingly random music

In Fig 4, the soprano entry is intended to complement the alto melody. Even though there is no perfect unison, they are united in the creation of purposeful harmony. Lines interwoven in this way vary in number. This piece, Thomas Tallis' *Spem in Alium*, has up to 42 a cappella voices all in 'polyphony', which literally, means 'many sounds'.

## Spem in alium nunquam habui

Thomas Tallis  
(c.1505–1585)

1

Soprano I  
Sing  
Spem in a - li - um nun - quam ha - - bu - i, spem in a - li - um  
and glo - ri - fy heaven's high Ma - - jes - ty, sing and glo - ri - fy

Alto I  
Sing  
Spem in a - li - um nun - quam ha - - bu - i, spem in a - li -  
and glo - ri - fy heaven's high Ma - - je - sty, sing and glo - ri -

Tenor I  
Sing  
Spem in a - li -  
and glo - ri -

Baritone I  
Sing  
Spem in a - li - um nun -  
and glo - ri - fy heaven's

Bass I  
Sing  
Spem in a - li - um nun -  
and glo - ri - fy heaven's

Soprano II  
Sing  
Spem in a - li - um nun - quam ha -  
and glo - ri - fy heaven's high Ma -

Alto II  
Sing  
Spem in a - li - um nun - quam ha -  
and glo - ri - fy heaven's high Ma -

Figure 4: *Spem in Alium* - planned diversity, purposeful harmony. <sup>121</sup>

<sup>121</sup> T. Tallis, *Spem in Alium*, this edition, © 2004-8 Philip Legge for the Choral Public Domain Library, Web site  
[http://www2.cpdll.org/wiki/images/5/55/Tallis\\_Spem\\_in\\_alium\\_full\\_score\\_PML.pdf](http://www2.cpdll.org/wiki/images/5/55/Tallis_Spem_in_alium_full_score_PML.pdf) (checked 29th October 2017)



Figure 5: Homophony - all parts move together

Fig 5 shows straightforward block chords, or *homophony*. In this particular example, the lower parts serve to support the top line, although this need not always be the case. Again, there is unity in purpose and a moving together. I emphasise the importance of purpose as this is a significant element in taking our fuller understanding of unity forward, as we shall see later.

All the above serve as examples of the building-block types of compositional unity. In focusing now on the visual elements, orchestral string players are tasked with employing the same bowing techniques within their subdivisions so that for both musical *and visual* effect, everyone employs their up-bows and down-bows at the same time. There is, inbuilt into the fabric of the craft, an explicit call for unity, whether or not the word is specifically used.

Even taking the widest definition of musical unity, if the orchestral members are all playing different pieces or are at different places within the music, then there is at best a musical dissonance, more likely musical chaos. A united sense of purpose is missing. As soon as the members converge to play the same piece in time with each other, they are said to be *in harmony* with one another both on a musical level and on a social, functional, purposeful, community level.<sup>122</sup> This represents a confluence which could be called a unity. In this instance it is the

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<sup>122</sup> What if the level of one player in a group is only Grade 1, while another is Grade 8? Creating arrangements which are not only musically playable, but also still carry aesthetic value for each performer of whatever ability *and* that still communicate both message and unity to the listener is a worthwhile challenge.

*process*, motivated by purpose, which is the medium for this unity, not the actual notes themselves. One such process is now so familiar that it is not so much regarded as musical chaos, but rather carries a sense of anticipation – a call for minds to be cleared and attentions to be raised. I speak of the orchestral ‘tuning up’ process. Here, even within the dissonances and seeming randomness of events and notes, there is a clear unity of purpose and that gives the process meaning. There is a sense of *coming together* which anyone on even a second visit to an orchestral concert would recognise, although not necessarily fully appreciate.

### **Unity as a Compositional Aim**

When a skilled composer plans a new piece, there will be an innate desire; a principle of artistic creation; a first aim, to create something which is in itself a unity. As listeners, we might experience this as a sense of familiarity or identity. It is what enables us to hear a mere segment of a song or instrumental work and identify it before it has run its course. Yes, of course this may simply be because we are highly knowledgeable of the music itself, but more often the “that sounds like...” response is just that. As listeners, we pick up often on repetitions, patterns and ‘hooks’ within music that seem *designed* to stay with us in our heads. They make the music memorable, but also identifiable or even iconic.

But what if listeners are unable to distinguish any melodic or harmonic sense within the music? Is such perceived dissonance a non-unity? The answer is often a firm ‘yes’ while in certain compositional instances we are called to defend the very dissonance which seems to offend our ears. Webern’s miniature string quartets<sup>123</sup> are written using a *twelve-tone* system of organising music. Here, a pre-selected order of all twelve notes in the chromatic scale is used in a variety

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<sup>123</sup> A. Webern, For example, *Six Bagatelles for String Quartet*, Opus 9 (1910-1913)

of combinations, lengths, dynamics and techniques to create a short piece of music which sounds quite random and even dissonant, yet when analysed displays a fine attention to creative detail, order, pattern, and therefore another kind of highly organised unity.

To the composer, the substitution of one single note for another may break that unity, although it may go unnoticed to the undiscerning ear. In this sphere of musical creation, one could argue that the mathematics are the fundamental tool and therefore to us, a completed puzzle of Sudoku could serve as the starting point and rule parameters for a piece of music.<sup>124</sup> Those rule parameters, just as the pitch sets for Webern would be the proofs that a unity is woven into each piece. Essentially however, only the composer or the fully informed follower in these latter examples could be said to appreciate all the rules, nuances and details that the piece has to offer. To the mathematician, these are of interest.<sup>125</sup> That said, even music which is fully consonant or tonal may lack unity.

Suppose a composer or arranger creates a piece where the intended orchestration requires specific instruments in pre-determined numbers. The unity intended by the creator demands these combinations in order to be fully effective as the music is imagined as a whole. The news at the eleventh hour that the cellist cannot make the performance either demands an equally competent cellist to stand in or the integrity of the piece is compromised, even if this compromise is not audible to the average listener. To some, in certain places the piece may seem incomplete or even empty but to the composer, an intended unity is no longer present. A full orchestra may cope if a single violin is absent, but for a string quartet, they *must* replace the violin or cancel the engagement. The skilled

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<sup>124</sup> Harkleroad, *Math*, 33-54,93.

<sup>125</sup> Harkleroad, *Math*, 36.



arranger may be able to re-create another kind of unity by changing the arrangement, but this will be audibly different to the original.

In my own experience, this incomplete unity as detailed above was illustrated in the preparation for a Chapel service at London School of Theology. The score below in Fig 6 shows the introduction to *Blessing and Honour*.<sup>126</sup> The cello line, with its longer, sustained notes, was intended to function like glue, binding the whole rhythmic arrangement with a rising and falling countermelody, leading into verse one. It is evident that no other instrument shared the same line and that this countermelody was intended to be prominent to the listener. The loss of the cellist meant that while others were blissfully unaware of its absence, I was painfully aware that my intended unity within the piece had been compromised. The arrangement was now incomplete and its virtual realisation only now took place within my imagination. I still 'heard' it. I still longed for it.

In the mind of the composer, therefore, there is a future goal within the creative process – one that envisions and strives toward the perfect result. To have found a replacement cellist would have 'redeemed' this particular musical creation. This frustration of original purpose serves to echo perhaps the perception that God's new creation is but the perfected and redeemed state of *His* original creation.

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<sup>126</sup> G. Sadler and J. Harvill, *Blessing and Honour*, ©1992 Integrity's Hosanna Music/Integrity's Praise Music/Sovereign Music UK, in *Songs of Fellowship Vol 2*, Eastbourne: Kingsway, 1998 (2004) no 675.

**Con moto**  $\text{♩} = 104$

The musical score is for a 4/4 piece in D major, marked 'Con moto' with a tempo of 104 beats per minute. The instruments and their parts are as follows:

- Tr in B $\flat$** : Treble clef, D major key signature. Enters in the fourth measure with a *ff* dynamic, playing a descending eighth-note scale.
- Cl in B $\flat$** : Treble clef, D major key signature. Plays a melody of eighth notes, starting in the first measure with a *mf* dynamic.
- Alto Sax**: Treble clef, D major key signature. Plays a melody of eighth notes, starting in the first measure with a *mf* dynamic.
- Piano**: Treble and Bass clefs. Treble part plays chords (mostly triads) with a *mf* dynamic. Bass part plays a steady eighth-note accompaniment.
- Harp**: Treble and Bass clefs. Remains silent until the fourth measure, where it enters with a *f* dynamic, playing a descending eighth-note scale.
- Ld Gtr**: Treble clef, D major key signature. Plays a melody of eighth notes, starting in the first measure with a *mf* dynamic.
- Rhy Gtr**: Treble clef, D major key signature. Plays a rhythmic pattern of eighth notes with chords. Chord symbols above the staff are C, C/B $\flat$ , F/A, and G $^7$ . The dynamic is *mf*.
- 'cello**: Bass clef. Plays a sustained line, starting in the first measure with a *f* dynamic, rising to *ff* in the fourth measure.
- B Gtr**: Bass clef, D major key signature. Plays a steady eighth-note accompaniment, starting in the first measure with a *mf* dynamic.
- Drums**: Drum notation. Marked 'Con moto' with a tempo of 104. Plays a steady eighth-note pattern, starting in the first measure with a *mf* dynamic.

Figure 6: An arrangement of the intro to *Blessing and Honour*, for LST Chapel Service, 14<sup>th</sup> Feb 2017

The absent cello line was supposed to have been an intrinsic expression of all that the arrangement of this piece had to offer. The implication is of course, that for a composer, there is a fine balance between the number and the combinations of instruments available from which the palette of musical expression can be

drawn. From a compositional perspective, this is especially true in churches, where available instruments may be limited and certainly of a non-standard combination.

### **Barber's *Adagio*: An Example**

Of course, the composer's mind can go on re-creating and amending. In these instances, there may be no perceived loss of instrument, but instead a change in purpose or effect. One highly successful example is Samuel Barber's *Adagio for Strings*.<sup>127</sup> This piece is most commonly recognised in its full string orchestra ensemble. The composition was however, first conceived as a second movement from his *String Quartet* (1936), Opus 11. (see Fig 7). In this original form, it sits sandwiched between two very energetic, often angular segments, the last of which could serve as a short recapitulation of the first movement. The Quartet is conceived in this form as a unity. The *Adagio*, however, was so popularly received that even Barber himself recognised its 'stand-alone' quality and so he reorchestrated it for the full string ensemble (see Fig 8), and the later *Agnus Dei* (see Fig 9) for acapella voices. The changes are extremely subtle, but immensely effective.

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<sup>127</sup> S. Barber, "*Adagio for Strings*." (1938) Re-arranged for full string orchestra from the original String Quartet, 2<sup>nd</sup> Mvt, Op 11, then as an organ arrangement, (1949) and then for voices as *Agnus Dei*, (1967)

## II

**Molto adagio**

Violin I  
*pp*  
*espr. cantando*

Violin II  
*pp*

Viola  
*pp*

Violoncello  
*pp*

5

*pp*

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Figure 7: Opening bars of Barber's second movement from his String Quartet, (1936) Opus 11

# Adagio for Strings ★

**Molto adagio**

Samuel Barber, Op 11

*espr. cantando*

Violin I

Violin II

Violin II

Viola

Violoncello

Violoncello

Double Bass

5

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Figure 8: Opening bars of Barber's Adagio for Strings (1938)

# Agnus Dei

*Adagio for Strings*, Op. 11, transcribed for mixed Chorus  
with Organ or Piano Accompaniment

**Molto adagio**

Samuel Barber

*molto espr.*

*pp*

Soprano

A - - - - - gnus De - - -

*pp*

Alto

A - - - - - gnus De - - -

*pp*

Tenor

A - - - - - gnus De - - -

*pp*

Bass

A - - - - - gnus De - - -

**Molto adagio**

*molto espr.*

*pp*

Organ or Piano \*

4

*pp*

- i, qui *p* tol - is - - - pec - ca - ta - mun - - - di, A

- i, qui tol - - - - - lis pec -

i, qui tol - - - - - lis pec -

*p*

i, qui tol - - - - - lis pec -

*p*

i, qui tol - - - - - lis pec -

*p*

*pp*

\* If the chorus is large and expert enough, may be sung *a cappella*.

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Figure 9: Opening bars of Barber's *Agnus Dei* (1939)

The same music is thus presented three different ways. Each way contains its own unity of purpose and is therefore complete in its own right. The effect of each is fairly different. The *String Quartet* shows mastery as a piece of music for this genre and medium, to say nothing of the *Adagio*'s complete contrast to the movements between which it sits. The richness in the orchestration of the full string ensemble evokes such depth of emotion in the average listener that it is capable of bringing them to tears in some moments, while the eerie-sounding *Agnus Dei* can hauntingly remind us of all that Christ has done to redeem us and we might be led into a quietly reflective, extended moment of private worship. Notably, this is achieved with the words in Latin rather than vernacular translations.

In each case, neither the melodic notes nor the harmonies have changed. It is also noteworthy that although Barber himself did not produce a further arrangement, William Strickland persisted from 1939 to 1949<sup>128</sup> in seeking permission for the arrangement, even though no notes were changed.<sup>129</sup>

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<sup>128</sup> B. B. Heyman, *Samuel Barber: The Composer and His Music*, New York: OUP, 1992, 175f

<sup>129</sup> To this end, we are talking of, essentially, a transcription; not an arrangement as we would view it in today's terms.

## Adagio for Strings

**Pipe Organ**  
 Great: 8' Sw to Ch.  
 Swell: 8' Sw to Gt.  
 Choir: 8', 4' Ch to Gt.  
 Pedal: 16', 8' Sw to Ped.  
 Ch to Ped.

**Hammond Organ**  
 U B♭ (10) 00 5676 542  
 L B♭ (10) 00 2211 100  
 P 43

Samuel Barber, Op 11  
 Arranged for organ by  
 William Strickland

**Molto adagio**

*espr. cantando*

Manuals

Pedals

U B♭ (10) Gt.

Ch.

L G# (8)

*pp*

*sempre legato*

*p*

*pp*

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Figure 10: Opening bars of Strickland's organ arrangement of *Adagio for Strings*

Are there any noteworthy deductions which one could make here? Certainly, no music used in our church services should be for the private pleasure of one or two but rather for the building up of the whole, as well as the individual. Secondary, therefore, to our primary worship of God alone, it is within the realm of the needs of the congregation that I focus my argument, as well as drawing attention to the similarities between musical unity and the type of biblical unity we have explored.



## How the Building-Blocks of Compositional Unity Work Together

Let us take a moment to look at a single, simple piece of music to explore the basics as to if or why it ‘works’ in terms of creating unity.

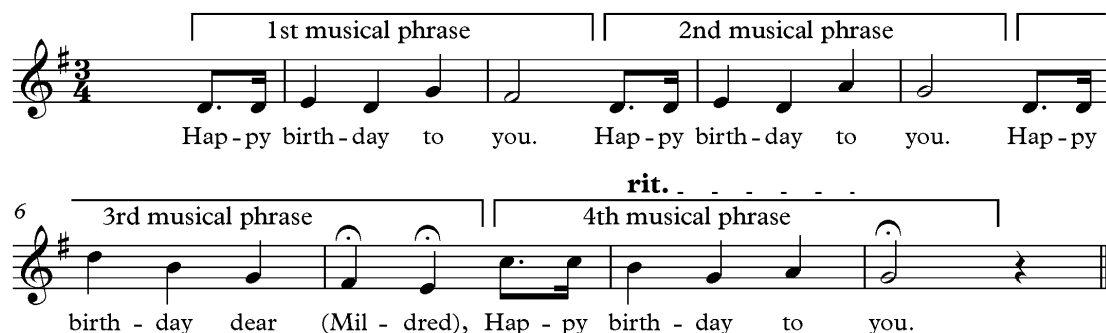


Figure 11: *Happy Birthday* - A simple melodic structure

This single stanza of *Happy Birthday*<sup>130</sup> exhibits basic elements of effective melody writing and what we may call musical unity. Suppose the four phrases were made up of four distinctly different rhythms, pitch patterns and phrase lengths, with apparently shifting tonal centres. In such case we might say that the piece as a whole is disjointed, probably written to be attached to some flowing prose rather than a metrical lyric. Rather, we have represented above perhaps a typical ‘performance’ for a two-syllable first name (a single-syllable name would create a slur between the first two notes of bar 7, effectively altering its meter from 6.6.7.6 to 6.6.6.6). It is recognisable therefore even after just four notes,<sup>131</sup> not just because everyone knows it, but also because the melody is simply shaped and built on repetition, whilst having a small degree of musical interest in other ways. The person’s name does not claim the highest pitch note as the climax here, but rather a heavy pause to emphasise who the recipient of this sung gift is. That said, the sense of unity which the song engenders means that few, if any (including the recipient) care that virtually no ‘performances’ of it are ever

<sup>130</sup> *Happy Birthday*, attributed to Mildred and Patty Hill from *Good Morning to You*, Copyright formerly Clayton F. Summy, now in Public Domain.

<sup>131</sup> P. Ball, *The Music Instinct: How Music Works and Why We Can’t Do Without it*, London: Vintage, 2011, 119. By grouping notes in our minds, a process called ‘chunking’, we render music more memorable.

anywhere near to being sung in time or in tune with each other. The musical ‘craft’ here does not matter. This does not take away the sense of gratitude held by the person to whom the song is addressed. *Happy Birthday*, as simple as it is, encourages all to take part, regardless of their singing ability and all settle, literally, for the joyful noise!

Let us look briefly at another simple melody.<sup>132</sup>

The musical score for 'Hyfrydol' is presented in four staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody is annotated with numbered phrases and descriptive text:

- Staff 1 (Bars 1-8):** Annotated with '1. Melodic statement. A gentle, undulation feature with a general arch-shaped melodic phrase.'
- Staff 2 (Bars 9-16):** Annotated with '1. Repeated. No changes in either pitch or rhythm to first statement.'
- Staff 3 (Bars 17-24):** Annotated with '3.', '3. in sequence', '3, but now...', '4.', and '4. mirrored'.
- Staff 4 (Bars 25-32):** Annotated with '5.', '5. in sequence', '5. in sequence', and '\* Climax of melody pitch. Simpler rhythms, similar to beginning.'

Figure 12: 'Hyfrydol' a simple but extended melody

At first glance, this looks extremely complicated in comparison to *Happy Birthday*. It is thirty-two bars long according to this transcription, but it articulates a simple form of melody ‘template’. Imagine a musical form of AABC. A melodic statement is made followed by the phrase being repeated. Then some musical development occurs, often (though by no means always) based on some kind of sequential treatment, before the melody finds its way back to the tonic note, often by reusing material from the first statement. In this case, the fourth line makes use of a descending second sequence before returning to a smoother, arch-shaped idea on which the latter part of the first two lines are based. It could be broken down in a variety of different ways, with, for example, each single bar or pairs of bars taken as a phrase block. But what is striking to me is that whilst

<sup>132</sup> R. H. Pritchard, 'Hyfrydol' (melody) 1836.

*Happy Birthday* appeared far simpler with its eight bars (the first two notes count as an upbeat), the melody above makes use of only five notes, with the sixth in the scale occurring only once at the beginning of bar thirty. One could define it therefore as being compositionally ‘tight’, with a fine balance between step movements and small leaps as part of the melodic structure. Despite its seeming complexities with varied sequences in the latter half, the melody has found itself to be one of the most enduring in hymnody. This melody is known as ‘Hyfrydol’, and generally sung with the lyrics *I Will Sing the Wondrous Story*<sup>133</sup> or *Alleluya, Sing to Jesus*,<sup>134</sup> it is interesting to note that the lyrics of both hymns lend themselves to this template of melody, in all of their variety of versions. The words encourage the members of a congregation to address each other, and praise God based for all His deeds and promises. There are collective pleas and collective creedal statements made in both texts, which, coupled with this melody have allowed both hymns to endure. There are clearly no easy formulae here, otherwise all hymns would sound the same. However, there are similarities and exceptions to consider.

The climax of the melody *ought* to coincide with or around the same time as the text climax. This tends to be towards the latter part of the text, either in the ‘third line’<sup>135</sup> or towards the end. If the text is artistically and poetically written, this may instinctively inspire its match in the music realm. An exception to this is the common tune for *Blessèd City, Heavenly Salem* or *Christ is Made the Sure Foundation*.<sup>136</sup>

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<sup>133</sup> F. H. Rawley, *I Will Sing the Wondrous Story*, (text) in *Songs of Fellowship*. (Vol 1), Eastbourne: Kingsway, 1991 (1996), no 278.

<sup>134</sup> W. Chatterton Dix, *Alleluya, Sing to Jesus*, (text) in *English Hymnal*, Oxford University Press, Oxford. 1982. no 301.

<sup>135</sup> This is simply a generalisation. Eight-line hymns might expect the climax to be anywhere between line six to the very last bar.

<sup>136</sup> J. M. Neale, *Christ is Made the Sure Foundation/Blessèd City, Heavenly Salem*. (text tr.)

WESTMINSTER ABBEY  
Henry Purcell (1659-1695)



Figure 13: Hymn tune 'Westminster Abbey'

Both<sup>137</sup> are strong lyrics, but the melody, 'Westminster Abbey'<sup>138</sup>, has stood the test of time despite its highest note occurring on the second note of the melody to the lyric of 'bles-sèd' or 'is'. Furthermore, when then the expected lyrical climax of both hymns' doxological final verses occurs, there is no high pitch focus to emphasise the text. A speculation would be that the melody is maintained strongly throughout by using notes of the triad in many bars, cementing the key from the outset. Essentially, a phrase like 'consubstantial, co-eternal, while unending ages run' carries its own gravitas as a statement of Trinitarian faith, so that the melodic structure is sufficiently strong to hold these lines without any further embellishment. Of course, the compositional double beauty of this is that hymns of this nature lend themselves to last verse descants which, on occasion, may provide that extra emphasis or colour. Hence the last two lines might look and sound like this.<sup>139</sup>

<sup>137</sup> Originally translated from the 7<sup>th</sup> Century Latin, these two were in fact one, but have been split, with Neale's translations as both 169 and 170 in the English Hymnal.

<sup>138</sup> H. Purcell, 'Westminster Abbey', 1659-1695

<sup>139</sup> H. Purcell, 'Westminster Abbey', extract ending descant by P. Griffith, 2017.

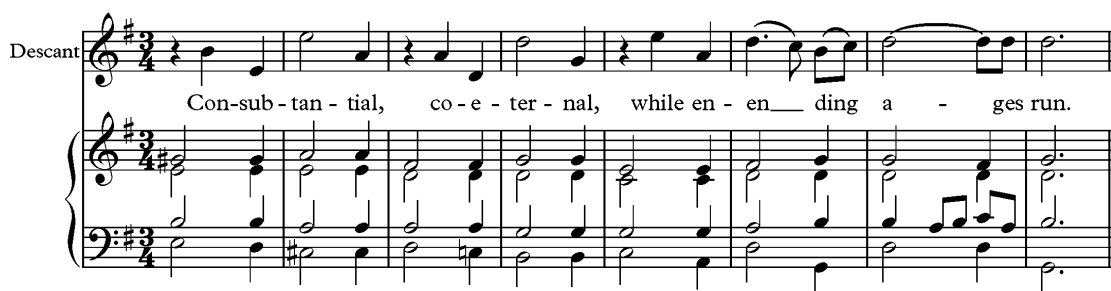


Figure 14: Possible descant ending to 'Westminster Abbey'

It is noteworthy that in simply writing these last few bars, my composing instinct (with unity in mind) is to now use the rhythm of the first two bars above (rest, crotchet, crotchet, minim, crotchet) as the *rhythmic* base of the opening line of a last verse descant. There would be a sense of working towards the whole; an interweaving and interdependence between the descant and the 'normal' melody. Note also that the descant is not created as a melody in its own right, though others might be. Its function in this instance is to support the congregational melody. If choral sopranos are tasked with the descant, I would not wish in a congregational setting to distract with their vocal offering, but to add a choral 'amen'. Therefore, the continuation of strong intervals exists into the descant line so as not to create a decorative additional line, or one that stands out as musically intricate beyond the established melody but a line that is united with what has gone before. That said, the descant does have its own unified structure and in order to preserve the integrity of this structure and development, a Western harmonic 'rule' is subsequently broken with the parallel octave movement of descant and bass line between bars five and six. This is easily correctable, for example by remaining on the high E for the syllable 'en-'. At least a dozen other possibilities exist, but it was ultimately decided to keep the movement as show above. A complete descant might look like this:<sup>140</sup>

<sup>140</sup> 'Westminster Abbey', Purcell, H., Full descant by P. Griffith, 2017 (unpublished).

The image shows a musical score for a descant on 'Westminster Abbey'. It is written in 3/4 time with a key signature of one sharp (F#). The score is divided into three systems, each with a vocal line (soprano) and a piano accompaniment. The lyrics are: 'Laud and hon - our to the Fa - ther, Laud and hon - our to the Son.' (first system), 'Laud and hon - our to the Spi - rit, E - ver three and e - ver One.' (second system), and 'Con-sub - tan - tial, co - e - ter - nal, while un - en - ding a - ges run.' (third system). The descant is indicated by a bracket above the first system. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

Figure 15: Possible whole descant to 'Westminster Abbey'

There are numerous<sup>141</sup> possibilities. A different approach to the balance might be appropriate, but if I am to consider congregational participation and focus rather than listening and appreciating my creativity as a composer as my context, I must exercise restraint as a compositional choice.<sup>142</sup>

It is this consideration of restraint (where normally I would want to strain the sopranos towards the top G as their final note) that to some degree influences my focus in the pieces within the portfolio and certainly in the main congregational piece, *Lift Up Your Hearts*. Adding descants can be very rewarding in its own creative right, but what might such descants, last verse harmonic arrangements, or any other musical embellishment, addition or diversion look like? To ask the question 'Does this add to, emphasise, or colour

<sup>141</sup> So many processes go into where to start the descant in terms of pitch, beat of the bar or even whether it starts in the next bar or as an upbeat to the main melody itself; that with every subsequent note there become almost limitless options. However, not all of the possible combinations would result in something that sounds 'unified' either with itself or coupled with the main melody.

<sup>142</sup> Church of England, ACCMUS, 69. Such compositional choice, in building up the whole church, must consider the local context. As ACCMUS states, 'It calls for great sensitivity on the part of those responsible for the music.' 69. c/f K. Getty and K. Getty *Sing! How Worship Transforms Your Life, Family, and Church*, Nashville: B and H, 2017, 125.

something, or does it serve only as a beautiful musical distraction or creative indulgence?’ is a consideration throughout the attached portfolio. If the arrangement demands four parts, can the choir achieve it or will mistakes owing to an over-sophistication of arrangement or music selection serve only to divide? Is the hymn tune selected for that day known or should another tune be chosen that is better known, as long as it fits meter, mood and rhythm? Musical unity, I propose, should work towards the convergence of what is best for the congregation.

In this respect, it is worth examining for a moment the impact of the initial compositional decisions. So far, the major scale has formed most the deliberations, but what if the music is in a minor key, or a mode, or based on the pentatonic scale?<sup>143</sup>

Let us examine both of these renditions of the tune of Amazing Grace:<sup>144</sup>



Figure 16: Hymn tune 'New Britain' (a)

and



Figure 17: Hymn tune 'New Britain' (b)

<sup>143</sup> See Appendix B.1.

<sup>144</sup> Trad. Melody from Columbian Harmony / Virginia Harmony 1829 E. O. Exell, 'New Britain' (arr), 1900,. Text by John Newton, 1779.

In both versions, the sole melodic base is the pentatonic scale. The first is Exell's transcription, while the second is its often-corrupted congregational version (how many churches actually sing it, regardless of the version they have!). This scale is the base of much folk music<sup>145</sup> and somehow has qualities of memorability and singability in many of its vocal renditions, especially when the non-pentatonic inclusion of the fourth is also present. One could of course argue that the inclusion of the fourth and the occasional presence of a seventh in the scale effectively renders it a major scale, but I am referring here to the *main locus* of the music. *She'll Be Coming Round the Mountain*, *Clementine*, *London's Burning*,<sup>146</sup> all make use of additional notes but it is highly unlikely that any reader of this thesis will be unaware of these melodies or be able to sing them back with little effort. Why is this? Bobby McFerrin<sup>147</sup> humorously and effectively demonstrates this power that the scale has, even amongst Western audiences. He highlights that our expectations<sup>148</sup> of what melodies may do next influences our ability to learn music more readily. It suffices to say that among our modern hymn-writers, Stuart Townend and Keith and Kristyn Getty make much use of the pentatonic scale as a melodic base for their hymn-writing. Consequently, their songs and hymns are highly effective, memorable and popular. They help to unite Christians across denominations and cultures because all can somehow identify with the melodic base. At the risk of prematurely leaving this

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<sup>145</sup> Songs like the *Skye Boat Song*,

<sup>146</sup> Three traditional folk songs.

<sup>147</sup> B. McFerrin, *Bobby McFerrin Demonstrates the Power of the Pentatonic Scale*.

<https://www.youtube.com/watch?v=ne6tB2KiZuk> (Accessed 17<sup>th</sup> March 2016).

See Appendix B 2.

<sup>148</sup> Meyer, *Emotion and Meaning in Music*. p25 c/f Jeremy Begbie, '...the Four Ways Music Shapes Us', Mar 18<sup>th</sup> 2015, <https://www.youtube.com/watch?v=szgXgMS4r08> (Accessed 13<sup>th</sup> July 2017). In this talk, Begbie explores the compositional techniques of suspension and resolution; fulfilment of our expectations; and considers how they might help us as listeners live with the tensions of 'combining dissonance with hope' (0:01 – 3:43), and 'deferred gratification' (3:44 – 6:39).



exploration of the pentatonic scale, I will return to it again when looking at the results of the church survey.

Instead, my attention must go to those pieces that are exceptional. By this, I mean pieces which appear to exercise little restraint in terms of musical difficulty or compositional complexity. I do so to affirm that compositionally, whilst I may appear to argue for simplicity for the sake of congregational singing, I must also demonstrate that there are no hard and fast rules. Let us therefore examine two pieces: *All My Hope on God is Founded*<sup>149</sup> and Graham Kendrick's *The Price is Paid*.<sup>150</sup> Neither piece holds a single meter. 'Michael', the tune name for *All My Hope*, blends a mix of  $\frac{4}{4}$  and  $\frac{6}{4}$  (four crotchet beats to a bar and six beats to a bar.) The hymn's simpler metrical partner, 'Groeswen' fulfils most of the *compositional* 'criteria' we have listed above:

Opening phrase, utilising here an ascending major scale. Phrase descends to ends on dominant note in an imperfect cadence.

5 Repeat of opening phrase .... but this time ends on the key note in a perfect cadence at the end of the line.

9 A new, one bar phase, used as the basis of an ascending sequence provides climax of verse before descending back to the key note.

Figure 18: Hymn tune 'Groeswen'

This provides a fitting melody for the text and meter. However, it does not appear to embellish or represent the text in the same way as 'Michael'. Music and text do not 'unite'. Firstly, the most prevalent note length is a crotchet. With only five minims present as the sole rhythmic alternative, the result could be deemed to be overly sedentary against the air of nobility presented to us within

<sup>149</sup> R. Bridges, after Neander, J., (text). Howells, H. (melody) P. Horrobin and G. Leavers, *Mission Praise Book 2*, Basingstoke: Marshall Morgan and Scott, 1987, no 292.

<sup>150</sup> G. Kendrick, *Mission Praise 2*, no 587.

the lyrics. Of course, such judgements can be personally subjective so a better 'test' might be to ask the reader to read the text with the rhythm as presented:

Opening phrase, utilising here an ascending major scale. Phrase descends to ends on dominant note in an imperfect cadence.

All my hope on God is foun-ded, all my trust he shall re - new.

5 Repeat of opening phrase .... but this time ends on the key note in a perfect cadence at the end of the line.

He, my guide through chan-ging or - der, on - ly good and on - ly true:

9 A new, one bar phase, used as the basis of an ascending sequence provides climax of verse before descending back to the key note.

God un-known, he a - lone calls my heart to be his own.

Figure 19: 'Groeswen' analysis

Now, with the rhythm of 'Michael':

All my hope on God is foun-ded. All my trust he shall re-new. He, my

5 guide through chan ging or - der, on - ly good and on - ly true: God un -

9 known, he a - lone calls my heart to be his own.

Figure 20: Hymn Tune 'Michael' – a more natural rhythmic emphasis

This rhythmic rendition offers a *more* natural syllabic match to the lyrics, albeit not consistently, and a melodic shape that (again, arguably subjectively) lends a better unity with the words. It is worthy of note that from a compositional perspective, not many congregations might use the books with melodies attached, so the apparent emphases and stresses given in certain places to certain words does not have to be as musically confusing as Howell's score here proposes. From this viewpoint, the score might be better represented by the following in Fig 21:



Figure 21: 'Michael' with perhaps a better metrical representation

Whilst having no impact on a congregation, this may, for the pianist or organist, seem a more logical metering, reducing the presence of  $\frac{6}{4}$  bars to only one. Some books, for example *Mission Praise II*<sup>151</sup> and *Praise*,<sup>152</sup> either omit the explicit time signature at the outset or couple both the  $\frac{4}{4}$  and the  $\frac{6}{4}$  at the outset and then refer to them no more. Either way, melodically, 'Michael' is a far more sophisticated tune, but its memorability and singability are both promoted by the match between music and lyric. This has the innate benefit of a congregation perhaps not really realising how difficult the music is that they are singing, because it 'feels' so natural to sing it in this way. Essentially, the unity between rhythm and melody and lyrics are inseparable and present a united whole.

The same then can be said of *The Price is Paid*.<sup>153</sup> Whilst Kendrick himself makes no secret that he doesn't "understand much music theory",<sup>154</sup> few can deny his instinctive ability to create good congregational works. Memorable, singable, inextricably interwoven with lyrical content, there is a tangible unity in what is written, regardless of whether it 'follows rules' or not. *The Price is Paid* is declamatory, almost march-like in its conception, yet it does not adhere to a strict

<sup>151</sup> *Mission Praise 2*, No 292.

<sup>152</sup> B. Edwards et al, (eds), *Praise!* Darlington: Praise Trust, 2000, no 775.

<sup>153</sup> G. Kendrick, *Mission Praise 2*, no 587.

<sup>154</sup> G. Kendrick, in conversation with the author, 1<sup>st</sup> December 2016.

$\frac{4}{4}$  meter as one might (to keep things musically simple) expect. Instead, bar lengths are doctored to suit the phrasing of the lyrics and thus render the words more naturally sung using  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{2}{4}$ . Like *All My Hope*, on paper, this ought to be a song which many might say is too rhythmically sophisticated. I submit that whilst this may be a feature – the inherent unity between melody and lyric, shape and structure – these pieces stand as notable exceptions and (although comparatively complex when viewed against other songs) exemplary compositions, promoting both church unity and congregational singing. They are musically complex but provide united ‘whole’ compositions. It is as if a ‘last verse arrangement’ has been incorporated as standard for all verses.<sup>155</sup>

Are we not then simply highlighting a contradiction between the *need* to keep things simple for a congregation’s sake and the fact that hymn and song melodies absolutely *need not* be kept musically simple? A kind of stalemate which nullifies debate of any kind? I believe not. Again, we echo Begbie’s concerns and belief that there is inherent value in the need for Christian musicians to constantly have ‘disciplined thinking and rethinking’<sup>156</sup> and for us to be ‘fostering a wisdom’.<sup>157</sup> If unity is to be considered as a goal of our writing music for congregational engagement, thought, wisdom and judgement must be given time and space, more so than musical rules and restraints.

Timothy Dudley-Smith humorously shares that *Tell Out My Soul*<sup>158</sup> was originally set to ‘Tidings’<sup>159</sup> by William Llewellyn. Dudley-Smith comments that ‘the text had been set “to quite an unsingable tune”’.<sup>160</sup> The point he makes is *not*

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<sup>155</sup> See Appendix B. 4.

<sup>156</sup> Begbie, *Resounding*, 19.

<sup>157</sup> Begbie, *Resounding*, 20.

<sup>158</sup> *Mission Praise* 2, No 504.

<sup>159</sup> W.Llewellyn, (tune) ‘Tidings’

<sup>160</sup> Dudley-Smith, *A Functional Art*. xvi.

that 'Tidings' was a bad tune (indeed it is not; it is musically rich, compositionally structured somewhere between 'Groeswen' and 'Michael' in terms of complexity), but that rather it was unfamiliar and therefore needed time and rehearsal. However, from a compositional perspective, I would argue that, despite the musical qualities of 'Tidings', there existed a disunity between the sentiment and earnestness of the text and the emotion elicited from the music. It therefore seems fitting that over time, 'Woodlands' has settled as its most popular match. Similarly, Giles charts the coming together of Whittier's *Dear Lord and Father of Mankind*<sup>161</sup> with 'Repton',<sup>162</sup> which Parry wrote for an altogether different project.<sup>163</sup> Giles states that 'Repton' has now become almost exclusively associated with these very popular words.<sup>164</sup> Again, unity between text and music is crucial. Matching compositional melodic quality and singability is also paramount. Pitch ranges must be handled with caution; the above citations and extracts must serve as examples rather than templates and as inspiration rather than instruction.

### Unity of Association:

This is not so much an issue of compositional *craft* as it is compositional *consideration*. In this respect, it is possible that tunes have the capacity to cease being appropriate because of other associations.



Figure 22: Theme from Superman, the Movie<sup>165</sup>

<sup>161</sup> J.G. Whittier, *Dear Lord and Father of Mankind* (text) 1872.

<sup>162</sup> *Songs of Fellowship* (Bk 1), no 79.

<sup>163</sup> G. Giles, *The Music of Praise*, Oxford: Bible Reading Fellowship, 2002, 86-89.

<sup>164</sup> Giles, *Music*, 87.

<sup>165</sup> Main Title Theme from Superman the Movie, John Williams. © 1978 Warner-Tamerlane Publishing Corp (BMI).

and...

**Very steady and threatening**

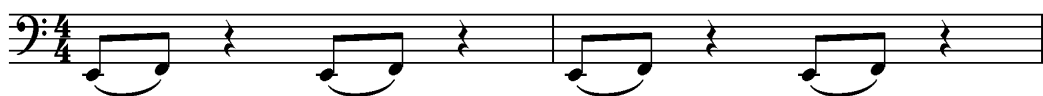


Figure 23: Theme from Jaws<sup>166</sup>

The two-note motifs (see Figs 22 & 23 above) have such strong associations that it is hard currently to *not* hear these associations, even if the musical directions given were omitted. Considering the harmonic series, the first, the Main Theme from Superman the Movie relies on the strong relationship between tonic and dominant to highlight strength, whilst in the second, the Theme from Jaws, the semitone movement, far from being the strongest notes in the harmonic series but rather the interval of a minor second, this interval, coupled with the way it has been treated and combined with silence is the very thing that creates the association of something sinister. Therefore, in writing melodies, the combinations of pitch, tempo or note values alone may trigger associations that are hard to avoid. Again, consider these two two-note openings and observe how polarised the potential emotional response may be because of these associations:



Figure 24: Opening bars of Beethoven's Fifth Symphony

<sup>166</sup> Main Title Theme from Jaws, John Williams. © 1975 Decca Music Group Ltd.



Figure 25: Opening bars of hymn tune 'Woodlands'

Similar phrases; different emotional expectations or responses. This time, a minor third in the first instance and in the second, another representation of the strength of the tonic-dominant relationship. In our considerations as composers and songwriters, what associations are stirred by the crafting of our music? If pieces carry a driving rock-style rhythm, participants are, as indeed with all styles, making conscious or subconscious associations.<sup>167</sup> We cannot presume to ever know everyone's individual responses to a motif or riff or harmony, whilst at other times, we ought to be able to make an educated guess. Sometimes compositional unity means imitating certain associations (deliberately 'being like') whilst at other times avoiding associations of a distracting kind.<sup>168</sup>

### Unity of Instruments:

This is not, essentially, about musical style either. Blending styles of composition to date seems to have the immediate effect of producing less musically 'worthy' music to pianists or organists, expecting instrumentalists to improvise parts while bands are led by guitarists following a lead sheet. This is not a unifying experience as some feel (and essentially, are) excluded, others frustrated and still others offended by the lack of thought and musicianship from those 'leading' who by their very actions betray a lack of skill and understanding of the skilled musicians they lead. Any thoughts as to how to journey together, however, are frustrated by lack of understanding and patience on the part of many

<sup>167</sup> Porter, *Contemporary*, 67.

<sup>168</sup> See Appendix B.5.

participants, young and old, classical or contemporary, and the legion of possible combinations in between. It is surely incumbent upon those leading to be sufficiently skilled to be able to (and willing to learn to) include any and all gifted musicians who wish to further develop their music ministry.<sup>169</sup> Here, it is not the intentional exclusion but a silent and growing perception that results in many not feeling good enough. This too is disunity, where many members receive little recognition, opportunity or even encouragement to grow their gifts and service to the wider church.

### **Unity of Intent: A Personal Reflection**

It is a persistent irritation, challenge and, ironically, a pleasure that, as a composer, I must rely on my compositions and/or arrangements of another's composition to fully, albeit falteringly express what verbally, literally, I am unable to speak or write. Somehow, music provides greater scope – not necessarily for precise articulation, but representationally what is going on or has gone on at far deeper levels. It is my equivalent of a new-born's cry, movement or facial expression which must, in turn be observed and experienced before it can be responded to or, at best, fully understood. I strive to be understood, but I know that my compositions will always and perhaps necessarily, be received in ways beyond my control. They will ultimately 'mean' something different to the performer and then, in turn, the listener.<sup>170</sup>

In focusing specifically on the concept of unity within the craft of composing itself, I recognise that I am choosing to look at the minutiae first, to better understand the relational and perceptive dynamics of the later performers and listeners. Here I am inviting the layperson into the creative process so that my

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<sup>169</sup> See Appendix B.6.

<sup>170</sup> See Appendix B.7.



meaning may be better observed or so that I may better heighten the validity of the lyric or ‘speak’ directly from the music, even where words are absent. There are inherent and persistent dangers here. The Holy Spirit is well capable of conviction, challenge and comfort without my intervention or back-up as a composer. His actions require no musical underscore before they can fully take effect.<sup>171</sup>

## Internal Unity

‘Better to drop out of leading worship than drop out of your faith.’<sup>172</sup>

In corporate worship, the bringing of my best as a creative musician vies for consideration. But I too must strive for an *internal* unity – that often-elusive tension which formed part of Cain’s downfall. Lives striving for holiness are the prerequisite for the integrity that God desires before our offerings to Him become acceptable and effective. At the very least, my open and honest confession of personal need forms part of that journey towards wholeness. When our corporate services are so divided by style and content that regular acts of confession are not seen as integral to our content, it becomes easier to compartmentalise our minds and lives. As Witvliet puts it, ‘Confession of sin and words of divine grace, taken together, are a weekly way of cultivating both honesty and hope.’<sup>173</sup>

Against this backdrop of the personal, we recognise afresh that corporate worship is not simply a coming together for an event, but rather a gathering of individuals who, as disciples of Jesus Christ seek to worship Him in their everyday lives and, as such, make up church. This description of church – local,

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<sup>171</sup> C. M. Johansson, *Discipling Music Ministry*, Peabody: Hendrickson, 1992, 55-57.

<sup>172</sup> Getty and Getty, *Sing!* 122.

<sup>173</sup> J. Witvliet, *Worship Seeking Understanding*, Grand Rapids: Baker, 2003, 297.

regional, national and global – should make up what the Apostles' Creed terms as the holy catholic Church.<sup>174</sup>

There are valid concerns for the composer who wishes to ensure that the best musical offering in worship is being afforded to the congregation. Short courses or songwriting workshops necessarily cover the skills needed to write, often collaboratively, songs which those involved in the process can readily identify with and claim ownership of. However, this collaborative process may alienate those who seek to offer the best that both the art itself can bring and with which a congregation can be equally built up. Brown puts it quite succinctly:

‘The need to reach out must be held in creative tension with an accompanying need to become more discerning and – in the best sense – discriminating in selecting and cultivating the arts for worship. This does not mean insisting that every art offered in church display a high degree of polish and skill. The question of discernment in worship is not only about intrinsic artistic quality but also about appropriateness.’<sup>175</sup>

At the same time, we must remain balanced in our entire approach to the whole act of corporate worship services. No element should become the sole focus. Witvliet warns of this need to hold these different elements, i.e. the liturgy: Word, song, prayer, etc. in considered measure.

‘If we neglect or downplay the importance of corporate response (singing, praying, reading, meditation, etc.), we do not only rob the people of God of a necessary and appropriate means of giving back to God a grateful reflection of his glory which they have apprehended in his word – we actually risk interfering with a critical aspect of the mediating work of Jesus Christ.’<sup>176</sup>

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<sup>174</sup> The Nicene Creed enlarges the description as ‘holy, catholic and apostolic Church.’

<sup>175</sup> Brown, *Inclusive*, 7.

<sup>176</sup> R. Man, ‘Jesus Our Worship Leader’ in J. H. Armstrong (ed.), *Reformation & Revival: Restoring True Worship: Part One*. Vol 9:2, QJCL, Carol Stream: Reformation and Revival Ministries, 2000, 31-43, citing 34.

## Towards a Rationale of Inclusion

I raise the issue of inclusion so that local churches may consider how best they approach these considerations, and also to place a degree of responsibility at the feet of composers, songwriters, hymn-writers and directors of church music. Some musical arranging for whatever combinations of musicians is available in church has been done for many years and with great understanding and commitment by gifted arrangers.<sup>177</sup> However, a cursory glance at many of today's Christian songbooks meant for congregational singing will show that the current norm of church musicians is either keyboard- or guitar-led sung worship. For decades, many church organists have struggled to make sense of these arrangements and, whenever found wanting, have often borne the sting of personal criticism from general congregations because their rendition does not sound like it does on the CD. The average sight-reading pianist suffers the same, but to a lesser degree as sustain pedals and the facility to emphasise individual notes is vastly different than on the harmonium, electric or full pipe organ.

It is very easy to forget that many organists are good sight readers and therefore can be afforded a slightly more complicated score from which to work. It may not be necessary to produce a three-stave version to accommodate pedals, but, just as an average church guitarist would not be able to pick up the score and give a convincing rendition of John Stanley's *Trumpet Voluntary*<sup>178</sup> or Bach's *Watchet Auf*,<sup>179</sup> it is wholly inappropriate to hand an organist the lead sheet to the latest downloaded 'worship song' and expect them to sound like the recording. Unless, that is, it has been rewritten in a score medium to best capture the feel and in some cases, actually give the organist sufficient cause to revalidate their skill, involvement and self-worth on the strength of the arrangement. It is not

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<sup>177</sup> Langham Arts provide such a service.

<sup>178</sup> C. J. Stanley, from *Trumpet Voluntary Suite no1, 3<sup>rd</sup> movt.*

<sup>179</sup> J.S. Bach, from *Watchet Auf, ruft uns die Stimme*, BMV 140.

unusual for a church organist to simply refuse to play some of the more contemporary songs. This may not necessarily be new, and may go back some decades to the new hymn arrangements for established hymns in the late 1970s and early 1980s, when the objections may have been linked more to a pride in the original tunes and a perceived cheapening of the musical art in trying to bring them more up to date with syncopated rhythms and verse links.<sup>180</sup>

Fast-forward a few years and many organists might testify of the frustration at trying to play the David Willcox arrangement of *O Come All Ye Faithful*,<sup>181</sup> while the drummer is continuing a high-hat four-beat between verses, ignoring any rallentando implied by the organist's copy, compositional intention or organist's artistic licence. 'Worship wars' is not just a concept existing between churches or different bands or musicians within a church, but may also be present within the *individual* musicians themselves where there may be a clash of stylistic options vying for prominence. What does the single pianist, organist or guitarist do when *asked* to play a certain way? If they view their role as one primarily of service, then they might happily concede without a second thought, suppressing that which might be their creative best. What do they do if they believe they are called first and foremost to *always* give of their creative best to enhance a hymn, song, single verse or even a single line? Does such expression count as dissention? Should composers, songwriters and publishers not find it incumbent upon them to provide appropriate resources for a range of situations rather than the hymn book resource extreme at one end and the guitar-led lead sheet or minimal piano score at the other extreme?<sup>182</sup>

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<sup>180</sup> Dawn, *Royal*, 189 – 193. Dawn reminds us of our primary focus: 'Jesus himself wants his Church to be united, instead of divided according to anything, including taste.' 193.

<sup>181</sup> R. Jacques, and D. Willcocks, 'Adeste Fideles', in *Carols for Choirs 1*, no 26.

<sup>182</sup> All Souls, Langham Place encourage precisely these options through their music wing, Langham Arts, who via their workshops and website, provide flexible arrangements for varied instruments, adaptable for small band or larger orchestral arrangements. See <http://www.allsoulsorchestra.org/product-category/sheet-music/worship-sets/> and

Essentially, musicians need what is appropriate for them to feel that they are giving their best. They may feel inadequate if what they produce does not capture the spirit of the piece and are equally prone to criticise the music as being poor if, for example, their personal craft and ability as a pianist or organist is being reduced to three chords and a single note in the left hand.

This highlights the point, but my observations over a number of years have led me to conclude that many criticisms of both music and musicians are mostly avoidable if more care could be taken over seeking a better understanding of the congregations we serve and taking more time to prepare and arrange music for those with whom we play and lead services. Arranging music may be time costly, hard work, or expensive over time if purchased. Still, the overriding question as to what serves the church best must be addressed.

The following survey sought to gain a better understanding of some of the contexts, attitudes, perceptions surrounding music used in gathered sung worship in which our churches exist at present. If anything surfaced in the results which would have an impact on the role of the composer or on the nature of the music employed for sung worship it would be incumbent upon me within this thesis and portfolio to address these issues and encourage other composers to do the same.

## 4. Qualitative Analysis of Survey

### Background Influences and Personal Filters

In conducting a survey to gauge current perceptions of music used in gathered sung worship, responses were sought across the whole congregation, not just the practising musicians. I also wanted to find which areas or practices create tensions or foster greater unity? Rather than relying on four or five explicit questions, the survey asked around the *whole* music experience to see whether any patterns or particular information could highlight specifics in need of attention. In addition to the quantitative aspects of the survey, some scope needed to be given for respondents to give more open consideration to the congregational aspects of their sung worship as well as their personal opinions as to what is perceived to assist in promoting unity. In asking what their favourite hymns and songs were, there was no intention to polarise preferences, but simply to get an up-to-date glimpse of what lyrics and music were in most current use across denominations.

Given certain provisos (that spelling, the distinction of song titles or first lines, poor memory or a simple lack of knowledge of the actual lyrics involved may give conflicting results) an attempt to fully analyse the responses was made.

For example, participants were asked to list their top five favourite hymns and top five favourite contemporary songs. Many chose not to engage with this as they felt unable to choose, whilst others clearly went back to the books in a concerted effort to be as helpful as possible. In fact, all that was required was an instinctive decision of up to five. It quickly became apparent, in this section especially, that respondents' knowledge of first lines, titles or other means of labelling what is sung can be quite diverse. The insertion of an apostrophe made the difference between a Phil Wickham song with the first line of 'I see your face

in every sunrise'<sup>183</sup> and Mark Altrogge's late 1980s song of a similar title.<sup>184</sup> That said, no longer are we reliant on first lines to identify the music that we use in church. Neither first lines nor chorus headings guarantee correct designation or identification of a piece of music or song text. In the researcher's experience alone, *Spirit Lead Me*, *Where Feet May Fail* and *You Call Me Out Upon the Waters* are all used to refer to the song more popularly known as *Oceans*.<sup>185</sup> Much care, common sense and discernment has been required in judging the intentions and accuracy of the responses given.

This inevitably highlighted that there exists within each of us a complex filter made up of previous contexts and experience which gives rise to numerous assumptions and values. Firstly, my own experience, even as a researcher, affects how I interpret data. If a respondent lists a certain hymn or song, from that experience I may have two or three differing versions of the lyrics or music from which to assume their full response, unless explicitly stated by them. Similarly, if a title is given of which I am *unaware*, then a series of other possibilities arises. Elsewhere, inaccuracies of spelling or other recall has required the extrapolation of data to inform the actual intended response. *The Cruches One Foundation (sic)*<sup>186</sup> being the easiest to spot. However, '*Be Still*' could mean *Be Still and Know That I am God*<sup>187</sup>, or *Be Still, For the Presence of the Lord*<sup>188</sup>, or *Be Still My Soul*<sup>189</sup>. Therefore, intelligent judgement calls were made wherever justifiable, although a few responses, where deemed not appropriate for further query or assumption, have

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<sup>183</sup> P. Wickham, *You're Beautiful*, © 2007 Phil Wickham Music

<sup>184</sup> M. Altrogge, *You Are Beautiful Beyond Description*, ©1986 People of Destiny/Thankyou Music, in *Songs of Fellowship* 1, no 621.

<sup>185</sup> J. Houston, M. Crocker and S. Ligthelm, *You Call Me Out Upon the Water*, © Hillsong Music Publishing, in *Songs of Fellowship* Vol 6, Eastbourne: Integrity, 2016, no 3167.

<sup>186</sup> No doubt intended to be *The Church's One Foundation*, words by S.J. Stone, (1866), Public Domain.

<sup>187</sup> Anon., *Be Still and Know that I am God*, Public Domain.

<sup>188</sup> Evans, D. *Be Still, For the Presence of the Lord*, Copyright © 1986 Thankyou Music.

<sup>189</sup> K.A. Von Schlegel, *Be Still, My Soul*, pub.1752; tr. by Jane L. Borthwick, pub.1855. Public Domain.

simply been dropped from full results. Further enquiries of individual participants have not been made, as in general, obscure or confusing details of this nature, whilst affecting the straightforwardness and time involved in completing the analyses, have not impacted the overall result of the survey. Such discrepancies did not affect the top responses recorded in the survey analysis below.<sup>190</sup> Finally, I accept that in a band-led sung-worship culture, what was once labelled as a hymn may no longer carry such distinction. Consequently, hymns that have been musically rearranged, sometimes involving changes of meter, syncopation and pause lengths between phrases, are no longer recognised as hymns because they sound so similar to contemporary songs. The practice of troping makes the distinction wider or even irrelevant, as some popular hymns now breach the implied gap.<sup>191</sup> Therefore no attempt to define a hymn was seen as necessary. All our terminology as to what constitutes a hymn, or Gospel song, or contemporary song, or chorus does not affect a 'non-musical'<sup>192</sup> congregational member's everyday use or understanding of its importance to them. Similarly, the explosion of albums available for CD purchase or download enables private listener use as well as congregational, participatory engagement. So in answering the questions, whilst congregational use is implied and intended, all music may now be consumed in the home, car, workplace and via mobile devices.

Another notable observation was that several respondents did not enter any distinction between hymn and song, instead preferring to state 'same as above'.

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<sup>190</sup> My thanks to all respondents who possibly anticipated such potential confusions and listed either author or version or other distinguishing title to make the identification easier.

<sup>191</sup> Troping, the addition of a new section (whether or not the original hymn is altered), enables writers the scope to build new popularity on an already highly used piece of music. *Amazing Grace*, *When I Survey*, *Silent Night* and *Crown Him with Many Crowns* have all received such treatment in recent years.

<sup>192</sup> I fundamentally disagree with the accuracy and implications of such a phrase as this, but concede to its use in this instance owing to the impact of the more general understanding on the response rate of this survey.



This has both positive and negative ramifications. From a negative perspective, the overall distinctions may have been blurred because of the implied extra thought involved where previously none had ever been given. If the time taken to complete the survey was deemed to be burdensome, here was an easy way to save a few minutes. A compositional review therefore was rendered pointless without a further, specific investigation. This is not inherently a bad thing. From a positive viewpoint, could this lack of distinction imply that the continuing debate over hymn versus song is over-reported and not as important an issue as the debate (and, potentially, even this survey!) seems to state?

One aspect of the survey where the researcher's experience may have had an influencing factor was when it came to analysing the results of the survey of tunes used. In survey question 28 ('Thinking about the music to hymns, please list your favourite top five hymns'), analysis of full results became cumbersome owing to the number of hymns for which multiple tunes are used. Again, whilst the top results are unaffected, those lower down in the survey needed further query to identify the tunes or match tunes to lyrics. One respondent listed 'Finlandia'<sup>193</sup> as one of their top five tunes. This was added to the result for *Be Still My Soul*, although in fact, there is no guarantee that the fellowship has not simply used 'Finlandia' for another hymn or for lyrics of their own. Similarly, many church musicians could recount starting a hymn, only to be told that it was not the one intended, owing to a misunderstanding of title or tune.<sup>194</sup> In this survey, therefore, such titles have been respected and no further query made. More importantly, in acknowledging such personal filters and in recognising the overlaps of understanding, an additional analysis was added which combined

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<sup>193</sup> J. Sibelius, from *Finlandia*, 1899. Public Domain.

<sup>194</sup> Three Easter Hymns illustrate this point: *Christ The Lord is Risen Again*, Weisse, M., Tr Catherine Winkworth; *Jesus Christ is Risen Today*, Lyra Davidica (1708); and *Christ The Lord is Risen Today*, Leeson, Jane E., are all easily confused when chosen without reference to the books. Their core meter of 7,7,7,7 makes their distinction more difficult.

the results of both hymns and songs, to see if any additional observations could be made (see Table 8).

## Methodology

The anonymous questionnaire, comprising eighty questions was sent, either in paper form or as an editable Word document, to more than 1,100 participants for self-completion and return either by post or email. Participants were free to forward either paper or email copies in an attempt to gain widespread involvement.<sup>195</sup> No attempt was made to foster the support of any one church role or denomination. Fifty-seven responses were received, after two extensions to the deadline. Despite reassurances, it is believed that either the length of survey or the time necessitated to complete it played the major role in the approximate 5 per cent response rate.<sup>196</sup> Nonetheless, the survey results not only confirmed some of the researcher's prior observations, but also raised some interesting areas for further study or research in the future, albeit beyond the scope of this present thesis.

Further, as a researcher at London School of Theology (LST), I have been bound by legitimate constraints relating to data protection with regard to specifically targeting Music and Worship alumni and instead, untargeted requests for involvement were sent. In hindsight, this scattergun approach compromises such a key statistic as the response rate and a simpler, paper-based survey would

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<sup>195</sup> No participant or church were required to bear any costs involved in production of the survey. The researcher undertook and underwrote any and all monetary costs.

<sup>196</sup> The aimed response rate of 10% would have been preferable. In comparison, the recent St Edmundsbury Diocese InHarmony Survey attracted a 94% return from 452 churches, but this had the push of a bishop's requirement. Information from <http://stedscathedral.uk/inharmony/survey.html> (Checked 24/10/17)

have yielded similar results, but obviously with a much higher percentage response rate.<sup>197</sup>

Questions were compiled and edited over a period of weeks. From feedback of the first few recipients, it was immediately acknowledged that whilst the survey *was* open to all, the employment of the phrase ‘Musical Composition’ may have been off-putting. Cover letter invitations stated that there was no requirement to be ‘musical’ in order to participate. However, the perceptions seemed stronger than the reassurances and the thirty-minute completion time seemed to add to the reticence of the vast majority to participate.

## **Respondents’ Profiles and Results<sup>198</sup>**

Total paper responses: 27

Total email responses: 30

Full Total: 57

Male: 46%

Female: 54%

Average ages of participants were deemed to be unimportant for the size of response, but the most responses came from the following age brackets:

Male: 20-30 (29% of men)

Female: 20-30 (38% each of women)

For all participants: 20-30 (34%)

Of all participants:

Church leaders: 8

Worship leaders: 14

Instrumentalists: 9

Congregation: Approximately 40%

Choir member: 4

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<sup>197</sup> LST protocol of zero incentive for survey completion could perhaps be readdressed for benign research such as this, as incentivising appears to be commonplace elsewhere, and viewed as a positive approach to encourage involvement.

<sup>198</sup> See Appendix C for fuller results.

The survey was split into five sections as follows:

A: Personal Details

B: Personal Experience and Opinion

C: Choral Feedback and Opinion<sup>199</sup>

D: Church Music

E: Congregational Singing

Whilst all sections included some aspects of qualitative data, Section B especially dealt with participants' knowledge, experience and perception of their sung repertoire, specifically asking for their favourites to be listed. It is this section which particularly mandated a qualitative analysis approach. Some basic information is given below, but the responses to questions 27 to 30b provide the data from which this qualitative analysis is based. The results were recorded, detailing whether an item was placed in first, second, third, fourth or fifth position respectively. Responses were then transferred to spreadsheet where totals could be viewed and sorted more effectively. Results are therefore listed in both popularity order and alphabetical order on the survey itself, while only the top answers are represented here below.

As stated, effort has been made to eliminate duplications under differing titles or misunderstood headings. The following charts indicate the results and rankings:

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<sup>199</sup> Section C was reserved for particular rehearsals with the researcher, should they be deemed necessary, so general respondents did not need to complete this section.

	Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
1	<i>Amazing Grace</i>	6	7	2	6	1	22
2	<i>How Great Thou Art</i>	8	6	1		3	18
3	<i>When I Survey</i>	2	5	3	1	5	16
4	<i>Crown Him With Many Crowns</i>	2	1	3	4	5	15
5	<i>And Can It Be</i>	4	1	2	2	1	10
6	<i>Great Is Thy Faithfulness</i>	2	3	2	3		10
7	<i>Be Thou My Vision</i>	1	2	2	3	2	10
8	<i>In Christ Alone</i>	3	1	3			7
9	<i>Before The Throne Of God Above</i>	1	2		2	1	6
10	<i>It Is Well</i>	1	1	2		2	6
11	<i>Thine Be The Glory</i>		1	1	2	2	6
12	<i>The Lord's My Shepherd</i>		1		1	4	6
13	<i>Come Thou Fount</i>	2		3			5
14	<i>Dear Lord And Father Of Mankind</i>	1	3		1		5
15	<i>Blessed Assurance</i>	1		2	1	1	5

Table 3: Favourite Hymns Survey Analysis (based on lyrics)

Ninety-one hymn lyrics were reported amongst the favourites. The top fifteen are listed above. Ninety-three hymns were reported amongst the favourites for music.

	Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>Amazing Grace</i>	4	3	2	3	2	14
2	<i>How Great Thou Art</i>	4	2	1	3	1	11
3	<i>And Can It Be</i>	3	3	2	3		11
4	<i>When I Survey</i>	6		1	1	1	9
5	<i>Be Thou My Vision</i>	1	1	4	1	2	9
6	<i>Crown Him With Many Crowns</i>	2	1	1	2		6
7	<i>Love Divine / God Is Love (Blaenwern)</i>	1	2	2		1	6
8	<i>Before The Throne Of God Above</i>	1	1	3	1		6
9	<i>Tell Out My Soul</i>	1			1	4	6
10	<i>Come Thou Fount</i>	2		2	1		5
11	<i>Praise My Soul The King Of Heaven</i>	2			3		5
12	<i>Blessed Assurance</i>	1	2	1	1		5
13	<i>When Peace Like A River (It Is Well)</i>	1	1	1	1	1	5
14	<i>Thine Be The Glory</i>			2	1	2	5
15	<i>O Come, All Ye Faithful</i>	2		1	1		4

Table 4: Favourite Hymns Survey Analysis (based on music)

One hundred and forty-seven songs were listed as favourite because of lyrics, and one hundred and fifty because of music. Possibly, several respondents simply duplicated their lists, whilst it could also be inferred that many more songs are being engaged with away from church gathered services. However,

given that duplications were unavoidable, again, the top fifteen items are recorded below.

	Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>In Christ Alone</i>	5	3	2	1		11
2	<i>You Call Me Out... (Oceans)</i>	4	2	2	1	2	11
3	<i>Blessed Be Your Name</i>	4		1	3	1	9
4	<i>10,000 Reasons</i>	3		5		1	9
5	<i>Cornerstone</i>	2	5			2	9
6	<i>I Believe In God (The Creed)</i>	2		3	3		8
7	<i>Good, Good Father</i>	2		2		1	5
8	<i>The Stand</i>	1			2	1	4
9	<i>The Lord's My Shepherd</i>		2	1	1		4
10	<i>King Of Kings, Majesty</i>		1		1	2	4
11	<i>Oh To See The Dawn (POTC)</i>	2			1		3
12	<i>The Greatest Day in History</i>	1	1		1		3
13	<i>Your Love Never Fails</i>		1	1	1		3
14	<i>Amazing Grace (MCAG)</i>		1	1		1	3
15	<i>How Deep The Father's Love</i>		1	1		1	3

Table 5: Favourite Songs Survey Analysis (Based on Lyrics)

	Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>10,000 Reasons</i>	2	2	2		2	8
2	<i>Cornerstone</i>	3	3				6
3	<i>In Christ Alone</i>	3	2		1		6
4	<i>Blessed Be Your Name</i>	2		2	2		6
5	<i>You Call Me Out... (Oceans)</i>		1	2	2	1	6
6	<i>The Lord's My Shepherd</i>	2	1	1			4
7	<i>Mighty To Save ENC</i>		1	1	1	1	4
8	<i>Forever (Moon And Stars)</i>	1		1	1		3
9	<i>Hosanna (Hillsong)</i>	1		1	1		3
10	<i>The Stand</i>	1			1	1	3
11	<i>Speak O Lord</i>		1	1	1		3
12	<i>You're Beautiful (Wickham)</i>				1	2	3
13	<i>Good, Good Father</i>	1	1				2
14	<i>The Greatest Day in History</i>	1	1				2
15	<i>Come Now Is The Time To Worship</i>	1		1			2

Table 6: Favourite Songs Survey Analysis (Based on Music)

## Songs that Bridge the Hymn/Song Perception

Thirteen items were perceived to bridge the hymn/song definition. This could be for many reasons as listed above, but it was still deemed appropriate to record these figures in addition to those charted above. It is also worth noting that these

represent 14 per cent of all hymns reported and close to 7 per cent of all the contemporary songs listed. The results of all four questions were combined to see where the overlaps occurred, although, on a few survey responses, participants themselves listed either deliberately or inadvertently items in either or both sections.

Perhaps it is time to retain our definitions for the theory books, but adopt new language in church to describe our musical repertoire. The mere existence of potentially restrictive labels possibly and unwittingly encourages the very disunity that we (including this survey) wish to confront. Our choice of language, whether talking about denominational or musical style, is beyond the remit of this research, but surely lays a contextual consideration for how we might word our response in terms of the compositional elements in which one might encourage greater future focus.

	Title	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
1	<i>In Christ Alone</i>	8	4	5	1	0	18
2	<i>Be Thou My Vision</i>	1	2	2	4	2	11
3	<i>The Lord's My Shepherd</i>	0	3	1	2	4	10
4	<i>Before The Throne Of God Above</i>	2	2	0	3	1	8
5	<i>It Is Well (When Peace Like a River)</i>	1	1	2	0	3	7
6	<i>Come Thou Fount</i>	2	0	3	1	0	6
7	<i>Blessed Assurance</i>	1	1	2	1	1	6
8	<i>How Deep The Father's Love</i>	0	2	1	0	3	6
9	<i>King Of Kings, Majesty</i>	0	1	1	1	2	5
10	<i>There Is A Redeemer</i>	1	2	1	0	0	4
11	<i>From Heaven You Came</i>	0	1	1	0	0	2

Table 7: Lyrics spanning both categories

	Title	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
1	<i>Amazing Grace (MCAG)</i>	4	4	2	3	3	16
2	<i>Come Thou Fount</i>	3	2	1	0	1	7
3	<i>It Is Well (When Peace Like a River)</i>	2	0	2	2	0	6
4	<i>The Lord's My Shepherd</i>	1	1	1	1	2	6
5	<i>Here Is love</i>	1	0	1	1	1	4
6	<i>How Deep The Father's Love For Us</i>	1	0	0	2	1	4
7	<i>From Heaven You Came</i>	0	3	0	0	0	3
8	<i>There Is A Redeemer</i>	0	1	0	1	1	3

Table 8: Music spanning both categories

## Songs that Encourage Unity

From the compositional perspective, question 30 was raised to alert the researcher to any songs that were *generally* perceived to have a uniting influence amongst congregations. In this respect, it is perhaps useful that no separation of music and lyrics was required. Instead, the results have simply been listed and sorted, with individual comments assessed for their contribution towards understanding the congregational impact. No attempt is made to analyse compositional aspects of the structure or melody in these cases, but solely to look at the responses through the lens of unity. Neither is any attempt made to log excessive narrative comment upon the experiences and contexts of the participants. Individual comments were useful where they served to build a body of opinion to help the researcher form the qualitative overview. Although only a portion of the overall participants chose to complete this section, here are some of the pertinent common comments:

### *This I Believe (The Creed)*

‘Something powerful about declaring together who it is we are believing in.’<sup>200</sup>

‘Outlines beliefs powerfully.’<sup>201</sup>

(Referring also to *Forever*) ‘This song declares in a really obvious way something of the truth that we as church believe ... and therefore is something that all who are gathered can feel a part of no matter how they entered the room ... musically it builds and drops and lifts again at various points really drawing people into the story that the song tells and the response of praise that it draws out of people.’<sup>202</sup>

‘I think for unity, it is important that songs state “WE” while SOO (sic) many songs, contemporary at least, are very individualistic, “I”. Having said that, ‘I

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<sup>200</sup> Survey Ref: PGJH3

<sup>201</sup> Survey Ref: PL003

<sup>202</sup> Survey Ref: PMC38



*Believe (The Creed)*, ... is a very unifying song, as it unites through our fundamental beliefs.<sup>'203</sup>

One particular participant helpfully expanded upon the response.

'Creeds are great for unity, because we realise that a) despite our differences, we all believe in the same God, b) they remind us that God is GREAT. When we see ourselves in the context of his greatness, unity becomes something we seek out of our reverence rather than seeing it as a chore, c) the lyrics of a creed are ALWAYS appropriate for any time, age, situation, background, so there is no reason why someone could think 'I don't feel like singing this right now.' (At least they should usually be able to join in with a creed even in their doubts. It is much harder to sing things like 'I will soar with you above the storm' or 'You are good, all the time' etc. when your relationship with God is weak or you're experiencing suffering), d) The fact that the creed is sung rather than just spoken also enhances unity.'<sup>204</sup>

### ***10,000 Reasons***

'Easy melody and thankfulness together of all God has done and continues to do for us.'<sup>205</sup>

'Modern song with a hymn like feel: it bridges the various age gaps in a congregation. ... This song also has a really simple chorus lyrically that all who consider themselves a part of the community of faith would want to express again creating a sense of unity.'<sup>206</sup>

### ***When I Survey***

'Familiar, at the heart of Christian theology, reflective.'<sup>207</sup>

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<sup>203</sup> Survey Ref: PAS46

<sup>204</sup> Survey Ref: PHR65

<sup>205</sup> Survey Ref: PGJH3

<sup>206</sup> Survey Ref: PMC38

<sup>207</sup> Survey Ref: PL013

(Referring also to *In Christ Alone* and *How Deep the Father's Love*) 'I think these three promote unity because they focus on the cross and key doctrines which Christians consider to be central to their faith. i.e. they aren't divisive lyrics.'<sup>208</sup>

'This hymn I think humbles everyone and therefore makes us less selfish, thus uniting.'<sup>209</sup>

### *How Deep the Father's Love for Us*

'Slow, easy to sing, reassuring.'<sup>210</sup>

Uses plural pronouns and is powerful in lyrics.'<sup>211</sup>

### *Amazing Grace*

'Known by almost everyone, a firm favourite.'<sup>212</sup>

'Great Hymn but with a modern twist that lifts everyone.'<sup>213</sup>

'It speaks of the gospel truth which is the foundation of our faith. The first verse talks of what we all experience as believers and the last talks about a future in which we will all be united singing God's praises for thousands of years. Similarly, it is a hymn that almost everyone knows both believer and non-believer alike.'<sup>214</sup>

'The words talk of a fundamental truth which we all agree in (sic). Also it's a favourite across generations'<sup>215</sup>

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<sup>208</sup> Survey Ref: PJRS45

<sup>209</sup> Survey Ref: PHC48

<sup>210</sup> Survey Ref: PL013

<sup>211</sup> Survey Ref: PL003

<sup>212</sup> Survey Ref: PL003

<sup>213</sup> Survey Ref: PGS37

<sup>214</sup> Survey Ref: PHC48

<sup>215</sup> Survey Ref: PHC48

### *How Great Is Our God (The Splendour of the King)*

‘Uplifting chorus with a simple melody and lyrics that all ages can grasp and declare. Also has the line “sing with me” which may encourage a “let’s all do this together” attitude.’<sup>216</sup>

‘...is a simple song, easy to pick up and with not too great a vocal range. Simply declares God as being great, which I think people can easily join in and sing about regardless of where they are at.’<sup>217</sup>

Clearly, each of the above responses will echo in many churches spanning many denominations across all ages and backgrounds. Here are the combined results for songs perceived to promote unity:

	Item:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	Total:
1	<i>I Believe In God...The Creed</i>	7	2	1	10
2	<i>In Christ Alone</i>	3	3	1	7
3	<i>Amazing Grace</i>	4	2		6
4	<i>10,000 Reasons</i>	2	2	1	5
5	<i>How Great Is Our God</i>	3		1	4
6	<i>How Great Thou Art</i>	2	1	1	4
7	<i>Be Thou My Vision</i>	1	1	2	4
8	<i>How Deep The Father’s Love</i>		3	1	4
9	<i>O Church Arise</i>	2	1		3
10	<i>Bind Us Together</i>	1	1	1	3
11	<i>The Church’s One Foundation</i>	1	1	1	3
12	<i>Forever (The Moon And Stars)</i>	1		2	3
13	<i>You Call Me Out... (Oceans)</i>		1	2	3
14	<i>When I Survey</i>			3	3

Table 9: Combined results for songs perceived to promote unity

Songs which attracted only one or two total votes were omitted from this chart but are included in the full results.

It was interesting to note the responses of some participants who claimed that they had never given such questions any prior reflective thought. The implication that the survey itself will cause people to reflect further about what

<sup>216</sup> Survey Ref: PMC38

<sup>217</sup> Survey Ref: PNR39

they sing and why they sing it is a positive response. One hopes that it might cause those charged with leading musical worship to consider each song's purpose as well as its content. It might even cause those same leaders to simply include more regularly songs that encourage unity where previously they may have not done so with that explicit purpose in mind.

All of this, however, serves to confirm the cyclical nature of this line of questioning, research and analysis – that in raising certain questions, we may in fact be causing a segregation of thought and understanding where possibly there may have been no such compartmentalisation prior to the questioning process. On this point, Dawn is suitably chastising: 'Perhaps you could join me in my campaign to get people to stop using the word...(contemporary)...as well (as the word *traditional*, which has become a word of opprobrium).'<sup>218</sup>

At this point, it is worth returning to our focus on the use of the pentatonic scale. No mention of the scale was made within the research questionnaire and no detailed compositional analysis was undertaken of the most popular songs/hymns arising from the results. It is noteworthy, therefore that from the final list of fourteen songs above that were perceived to help promote unity, seven could be said to be predominantly based in a pentatonic scale, referred to by Bernstein as 'humanity's favourite pentatonic scale'<sup>219</sup> with either sections devoted to it or only occasional use of fourths and sevenths. *In Christ Alone*,<sup>220</sup> *Amazing Grace*,<sup>221</sup> *Ten Thousand Reasons*,<sup>222</sup> (chorus), *Be Thou My Vision*,<sup>223</sup> *How*

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<sup>218</sup> Dawn, *Royal*, 278.

<sup>219</sup> Bernstein, *Unanswered*, 29.

<sup>220</sup> In this song, only one note in sixty-four does not occur in the pentatonic scale.

<sup>221</sup> J. Newton, (text) *Amazing Grace*, (For melody, see footnote 130.)

<sup>222</sup> M. Redman, and J Myrin, *Bless the Lord, O My Soul* ©2011, Thankyou Music.

<sup>223</sup> M.E. Byrne, and E Hull (tr.) *Be Thou My Vision*. (text), 'Slane' (Irish Trad. Melody).

*Deep The Father's Love*,<sup>224</sup> *O Church Arise*<sup>225</sup> and *Oceans*<sup>226</sup> (section), all seem to be based in the pentatonic scale. Interestingly, in his 2015 lecture at Duke University, Jeremy Begbie joked that at a recent wedding, the guests continued to talk over what he was playing on the piano, until he started to play the theme tune to *Downton Abbey*.<sup>227</sup> He commented that it was as if he was 'tapping in to something deep in their psyche ... putting them in touch with their inner "colonial",' the popular drama series now capturing the attention of the audience. Begbie does not mention it here, but I ponder this question: would they have stopped if the bulk of that opening phrase was not firmly based within the pentatonic scale?



Figure 26: Main Theme to *Downton Abbey*

In hearing the music, the phrase starting in bar 3 is perceived as a countermelody or a second voice in a conversation, leaving the phrases starting in bars 1 and 5 based in the pentatonic scale.

One further, rather startling, observation is that with regard to all the songs listed as helping to promote unity, the main responses have been regarding content. No-one, for example highlighted any of the songs one might describe as being 'anthemic' in nature. Most music can be made to sound anthemic, but where words and music are taken (perhaps even written) together to be anthemic, these did not feature within the survey results.<sup>228</sup>

<sup>224</sup> S. Townend, *How Deep the Father's Love for Us*, ©1995, Thankyou Music.

<sup>225</sup> S. Townend, and K. Getty, *O Church Arise*, © 2005 Thankyou Music.

<sup>226</sup> Houston, J., M. Crocker and S. Lighthelm, *You Call Me Out Upon the Waters*, ©Hillsong Music Publishing.

<sup>227</sup> J. Lunn, *Main Theme to Downton Abbey*, © 2010, Universal Music Publishing Group.

<sup>228</sup> In sharp contrast, a recent visit to a Central London megachurch witnessed three clearly anthemic songs as the sole style employed by the service. Amongst the dance choreography

## Congregational Singing: Its Centrality, Importance and Vulnerability.

We are torn. Churches amongst many denominations enjoy rich and varied choral traditions. Congregations seek God in the beauty of the musical expressions and arrangements. They may be moved not only by the textures and colours in the music itself, but find resonance within themselves of their own worship of, and need for, God. Their active listening becomes a means of expressing love for God when it seems that their own feeble vocabulary is insufficient. These responses depend upon the music chosen. However, when engaging in this way, congregations are implicitly expected to be an audience. Actively in the listening, yes, but not themselves engaged in the singing. Musical worship 'led' in this way requires tacit and internalised response.

Equally, many churches have moved away from this approach, and instead, use more contemporary music and means of delivery. Bands [ranging](#) from one-man-and-his guitar to full-on rock ensembles (lead, rhythm and bass guitars, keyboard, lead and backing vocalists etc.). Whilst the style of music may be different, the visual *implication* bears little difference to that of the pristine choir. These are musical presentations and the congregation, whether as explicit audience or active participants are watching an implied 'performance'. The centrality of the expression of congregational singing in both cases has been diminished. One by design and the other by unintentional circumstance and the power of perception. In her thesis, Ingalls captures this dichotomy when discussing both Matt Redman and Chris Tomlin.<sup>229</sup> She concludes, almost in passing, that 'Tomlin and Redman are not anonymous worship leaders; they are

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and seemingly co-ordinated fashion of the band, the music could be deemed to be written with the express purpose of eliciting a particular response. c/f Robertson, *Playing with Fire*, 209.

<sup>229</sup> M. M. Ingalls, *Awesome In This Place: Sound, Space and Identity in Contemporary North American Evangelical Worship*, Ann Arbor: ProQuest, 2008, 214-219.

superstars, surrounded by all the trappings of the popular music industry.’<sup>230</sup> If the trend therefore is that worship leaders and musicians ought to outgrow their local church fellowships; ought to seek wider audience and publish their creations on a national or global scale, where is the heart for that which is local? Can worship leaders with an effective local ministry expand their influence without there being some degree of compromise upon that which is local? If we continue to be torn in these ways, we may simply be adding to the complexities of sincere worship leaders who tirelessly present their best offerings to God and lead others in sung worship, week after week.

As we have seen, debates over the appropriate use of music, instruments and singing in Christian worship are as old as the church itself. One comparatively ‘recent’ report (dated 1857) to the Evangelical Lutheran Ministerium of New York, from Henry Immanuel Smith<sup>231</sup> stated ‘We have reason to believe, that this mode of praising and worshiping God...has been... employed by all true and devout children of God in giving utterance to their devotional feelings, their gratitude and love to God.’ For Smith, such centrality of congregational singing was a practice ‘in which, more than in any other, entire worshipping assemblies are to unite their hearts and voices’. Smith goes on to say quite emphatically that music leaders who follow ‘only their own tastes or artistic proficiency’ act contrary to scriptural imperative for all to be involved in singing praise to God.<sup>232</sup>

This, then gives the composer of ‘Christian’ music a fundamental consideration: when is it right to even produce music for use in corporate church services which is not at its very core a piece for congregational participation? For other contexts and occasions, such music will undoubtedly find airing for social, commercial

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<sup>230</sup> Ingalls, *Awesome*, 217.

<sup>231</sup> H. I. Smith, *Congregational Singing*, New Delhi: Gyan Books, 1857, 4.

<sup>232</sup> Smith, *Congregational*, 4f.

and worship purposes, but increasingly, contemporary church music songbooks (which, by inference, ought to be resources for the very act of congregational singing) have an inordinate number of songs on their pages which are beyond the scope (in terms of rhythmic variety, melodic complexity, pitch or tessitura) of an average congregation to be able to sing. These books therefore contain a growing number of pieces which are conceived as *solo* presentation songs or *score reductions* of popular Christian music artists' recordings.

When *Mission Praise*<sup>233</sup> was published, unity amongst different denominations was an *explicit* goal. Only four songs out of 281 breached a top F., all for good compositional reasons. In *Songs of Fellowship 6*, published in 2016, seventeen of the first fifty songs alone require top Fs and a few have a high tessitura. Such songs in this quantity are a vulnerability for the centrality of congregational singing and an equal vulnerability to the post-purchase worth of the publication itself as fewer of its songs can be sung well by the average congregation.<sup>234</sup>

Whilst these hurdles can be overcome by having good music arrangers within church, or leaders sufficiently musically gifted to be able to adapt pitch or complexities for their congregations, there are also implications for legalities amongst the copyright legislations, of which many churches may be blissfully unaware, practicably expedient or knowingly negligent. The inappropriateness of resources or arrangements is not the only vulnerability for congregational singing. Whilst not a fundamental issue, laws regarding copyright are worth a brief mention here.

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<sup>233</sup> T. Houston, in R. Fudge, P. Horrobin, G. Leavers (eds), *Mission Praise*, London: Marshall Pickering, 1983, Foreword.

<sup>234</sup> For further comment, see Appendix C.2.



## Copyright

Copyright laws are provided to protect the rights and/or the income either of those who write books, music and other ‘works’ or of those to whom a licence has been given to ‘own’ these rights by the original creator of the work.<sup>235</sup> Copyright laws therefore detail what the owner can do and what other parties can and cannot do with that work. Whilst this thesis is not the place to fully explore the wide-ranging complexities of copyright law, it is important to describe briefly some of the impact upon composers, churches and the practice of active musicians – an impact I call the *copyright, creativity and conscience conundrum*.<sup>236</sup>

In brief, churches, under a licence, annually report their usage of all copyrighted songs to Christian Copyright Licencing International (CCLI). CCLI then ensure payment to the songwriters. However, the licence does not permit the making of arrangements or other alterations. Churches, however, for expediency and suitability often make changes to suit their congregation, or, more often, their musicians. In doing so they inadvertently breach regulations. To follow the letter of the regulations, published material may not be altered to suit a local context.

Churches tread a fine balance between the practicable (for ongoing service preparation and legality) and the reasonable (introduction of new music from several sources and then adding them to their licencing return at the next annual review).

If congregational singing is to be regarded as important and central to corporate times of worship, then it must be actively supported. Perhaps the Archbishops’

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<sup>235</sup> S. Frith, LMarshall, *Music and Copyright*, Edinburgh: Edinburgh University Press, 2009, 6.

<sup>236</sup> See Appendix C.3. for more details.

Commission does not go far enough in its review and recommendations regarding copyright.<sup>237</sup>

## Supporting Congregational Singing

If congregational singing is to be regarded as important and central to corporate times of worship, then it must be actively supported. This means considering the ways in which it can be compromised, diluted or even downgraded. As discussed, many songs now produced for joint musical worship are immediately providing problems for congregational involvement because of their published pitch. Whoever may be at fault, it is surely incumbent on all – composers and publishers alike – to consider the realities of the church congregation if this apparent weakness of many current publications is to not become a worsening trend.

In facing the pervading conflict over style preferences, suffice to say here that inclusivity and balance are the key. This, I believe, goes further than the simple blended worship styles, but instead tackles our attitudes towards all music used for corporate worship. Robertson,<sup>238</sup> Ruth,<sup>239</sup> and Cherry,<sup>240</sup> among others, try to address the issue with a more holistic approach.

This is of course, nothing new. Considerations of this nature are commonplace in certain areas of thought. Bishop Timothy Dudley-Smith, one of the most celebrated modern hymn-writers, often has a tune in mind when writing his lyrics.<sup>241</sup> There is an inherent matching process at work. Alongside this, the suitability of lyrics with which a congregation can identify is essential. Sharing

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<sup>237</sup> Church of England, ACCMUS, 233–35.

<sup>238</sup> Robertson, *Playing*, 225f.

<sup>239</sup> Lim and Ruth, *Lovin'*, 98f.

<sup>240</sup> C. M. Cherry, *The Worship Architect, Grand Rapids: Baker*, 2010, 235f.

<sup>241</sup> Dudley-Smith, *Functional*, xixf.

even personal experiences in poetic verse, many of Charles Wesley's (perhaps private) hymns were used in gatherings.<sup>242</sup>

Similarly, in their introduction to their 2002 publication,<sup>243</sup> Wild Goose Resource Group summed up a workable ideal which seems a principle worthy of spreading:

'We don't publish new songs. We write, compose, gather and edit material for specific contexts, ... Then, if the songs have proved their worth and undergone more fine-tuning they may be offered to a wider constituency. But our aim has never been to write a song of the church or to come up with a best-seller. ... The worship of God is too important to be dominated by the latest productions of 'gifted writers'. Public worship is not the place to exhibit private piety or to turn a corporate act into a highly individualistic ritual, even if the tunes are nice.'<sup>244</sup>

The result is that Wild Goose songs (typically by Graham Maule or John Bell, although the wider collections incorporate songs from around the world, and, ironically *are* in fact published material) are an *intended* conscious effort to serve a local congregation and community rather than a global commerce.

Ultimately, congregational singing is a scriptural imperative with the aim of praising God and encouraging one another.<sup>245</sup>

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<sup>242</sup> J. E. Rattenbury, *The Evangelical Doctrines of Charles Wesley's Hymns*, London: Epworth, 1941. 28-31.

<sup>243</sup> J. L. Bell, *One Is the Body*, Glasgow, Wild Goose, 2002, 7.

<sup>244</sup> Bell, *One*, 7.

<sup>245</sup> Witvliet, *Worship*, 239.

## 5. Composition Portfolio

The following portfolio of compositions and arrangements cover a very broad base to show a variety of considerations and approaches. These are not exhaustive by any means, but they show at least the breadth of deliberations which may occur even in one church for a particular service where uniformity is not expected. Only one piece, *Lift Up Your Hearts* will be analysed in detail as this piece best represents the majority of processes mentioned within this thesis. With the others, the starting 'brief' and processes will be of a summary nature, with different aspects of unity in mind. The final arrangement, *I Love My Lord* combines many of the considerations to produce that which attempts to satisfy the need for musical quality, congregational participation, and compositional unity expressed in a range of visible and audible ways. The descriptions offered are not intended to draw attention to themselves as merely information, but to show the absolute connection between that which is heard and experienced with that which is compositionally intended.

### *Lift Up Your Hearts*

There are many frequent hymn meters used. Often, tunes may be interchanged with different texts as long as stresses occur at the correct points. For *Lift Up Your Hearts* I started with no particular hymn in mind, but instead, reflected upon what might be the simplest melody to write. If we assume that a single note repeated with different rhythmic emphases for a whole verse places us firmly in the realm of chant, then clearly this is not suitable for melodic hymnody. I therefore selected what might be considered as another basic musical idea – that of a scale. I selected a basic C major to simply ascend and descend. This represents what is known as an 'arch-shaped' melody. As this naturally seems

to best fit groupings of four notes, a meter of four crotchet beats in a bar was selected.

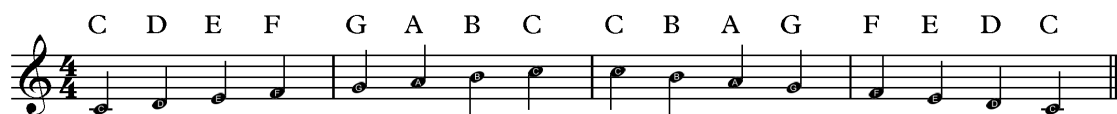


Figure 27: *C major scale*

At this stage it is worth noting that composition is extremely rarely a linear process. There are multiple pathways and a multitude of outcomes, based on previous considerations and decisions, as we shall see later on. With particular regard to this piece, the next stage appeared to be to decide what kind of a metrical shape I wanted the hymn to have. A common meter (8.6.8.6) would fit many established hymn texts, but I instinctively was drawn towards the 10.10.10.10. meter.<sup>246</sup> Is this random? Can I claim ‘inspiration’ at work? Without aiming to sound elusive, I sense that there is an aspect of both at work here, as almost immediately after selecting the scale, a sense of the whole, completed work began to take shape, and I merely charted as best I could, each compositional step as though these were discrete rungs on a well-used ladder, when in fact no such mathematical approach exists for me as a norm.

The conventions of repetition and shape; of call and response, question and answer; of tension and resolution: all these exist in the mind as a coherent synthesis of some of the basics of the art. If writing in a more extended form of composition, then other syntheses would be at work: musical motif development, orchestration and journeying through other keys – all these might play a part in larger scale works. Here, such considerations may be given if I am aiming to write for an established and capable choir, but, my self-defined brief is simple: to create a hymn tune (with accompaniment) that in some way helps to build unity.

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<sup>246</sup> See Appendix D.1.

It had, therefore, to be for congregational singing so I set my upper pitch range at D, the second above Middle C, or the second line from the top on the treble clef. Some congregations may be comfortable with an E, but I had in mind my own fellowship at Trinity Church, Harrow. I envisaged writing for them and therefore I decide to keep things simple: Middle C to the C above. A range of one octave. Now, how much would I dare to complicate my scale for musical interest? How much would I dare to keep it simple for ease of learning? Below represented such a legitimate stage.



Figure 28: Initial stage of hymn melody writing

In order to satisfy the length of a typical four-line hymn, therefore, there would need to be some repetition. In this example above, two-bar phases are used in sequence. The same pattern in the first two bars is repeated in the third and fourth bars but higher in pitch. To add musical interest, the next repetition of shape (in bars 5 and 6) is split and, effectively, two pitch rises occur. My meter is complete and could already be used in this format. Steady rhythms, nothing extraordinary, musically predictable; in this form, it might lend itself to a very reflective hymn in such meter if the speed and accompanying harmony are suitably matched. *Abide With Me*<sup>247</sup> might fit, but already has a couple of established tunes associated with it. Perhaps, on a different venture, another reflective or melancholic lyric might warrant this tune where its associated tune may be difficult to grasp, but where the musical simplicity of this current offering seems to be appropriate.

<sup>247</sup> H.F. Lyte, (text) *Abide With Me*, in HAMNS no 13.

Already, a sense of purpose had entered my thinking. Just as I had selected the meter and the major scale, my associations wanted to be seen through. There was an end goal, something unifying, therefore something which must be sung with confidence and conviction – a creed or other such declaration of faith perhaps. Something sung to one another, certainly. Somehow these intangible ‘ideals’ were now woven into my intentions and therefore anything less would represent a disunity to me as a composer. I continued to look for where the balance lay for this particular piece.

I thought briefly of other songs in similar mould. *For All The Saints*<sup>248</sup> and *Tell Out My Soul*<sup>249</sup> gave the closest sense of compatibility and I instantly noted that both of their first lines do not start on beat one, but rather beat one is given a dominant role within the accompaniment. To apply this to my melody left me with options: did I wish to mimic these great hymns? No. Did I wish to capture some of their ‘essence’ (whatever that might be)? Yes, absolutely. There is something about the beginning of both which inspires a congregation to sing well. By keeping the pitch static across the first five notes, there was a sense of familiarity, without the over-association of either Beethoven’s *Fifth Symphony* or ‘Woodlands’ directly,<sup>250</sup> although there is a similar strength offered by the three-crotchet opening Cs. I then elected to keep beat one free for all of my lines, pushing the limits of the ‘keeping it simple’ approach. I was willing to do this because I knew the congregation I had in mind and what they could cope with. Here, then, I was happy to balance my desire to be musically creative and instead refit my pattern to the following:

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<sup>248</sup> W. Walsham How, (text), Vaughan Williams, R., (music), ‘Sine Nomine’, HAMNS no 305.

<sup>249</sup> T. Dudley-Smith, (text), W. Greatorex, (music), ‘Woodlands’, HAMNS, no 422.

<sup>250</sup> See Figures 23 and 24.



Figure 29: A further stage in the process

It was at this stage that I felt compelled, for musical creativity reasons, to be totally *dissatisfied* with the last two phrases (represented by bars 5 to 8 above). They were now *too* predictable and therefore destroyed the musical *worth* of the preceding four bars. I needed, therefore, to unite my melody to the lyrics which I sensed would fit best. (This is a curious and repetitively circular process, involving quickly humming through a variety of options of rhythms and syncopations and note pitch changes, whilst trying to match the whole to a hymn text that I believe both warrants a new treatment and has a text which itself has congregational uniting elements.) Using a words-only copy of *The English Hymnal*, I quickly settle on a text, hymn number 429, *Lift Up Your Hearts*,<sup>251</sup> which I had never sung, so had no tune associated with it. With the initial 'Lift up your hearts!' the members of the congregation addresses one another; other lines, such as 'We lift them, Lord, to thee', make clear that overall, we are addressing God. The text speaks of our human condition, exhorts us to keep God as the focus for our lives, does not shy away from asking Him to deal with our sin and encourages us to unite ('E'en so, with one accord'; then later 'with full accord') in hope of worshipping Him into eternity. Both lyrics and the ineffable 'feel' of the text led me to have no doubt that this was the text I was 'supposed' to be working with, and the apparent word stresses in syllables four and ten in each line led me to make the rhythmic, penultimate alterations.

<sup>251</sup> H. Montague Butler, (text) *Lift Up Your Hearts*, in *The English Hymnal*, Oxford: Oxford University Press, 1906<sup>44</sup>, no 429.



In addressing the ultimate 'fit' of the last two bars, I brought forward the quaver movement to give more weight to the last few words in each verse:



Figure 30: A later stage in the process

This, however still did not satisfy the creative desire for a 'best' melody and to settle at this stage would have left me with a sense that the piece was still incomplete and disunited. On future hearings, I would be saying to myself, 'I wish I had just done ...' On closer examination of line three, where the highest note climax occurs, I wanted to make more of this, again, instinctively. In doing this, I felt I had to avoid my first idea of an A, F, B, E, C melodic movement in bar 6 to avoid the potential accusation of plagiarism of 'Camberwell',<sup>252</sup> a popular tune used for *At the Name of Jesus*,<sup>253</sup> where the matching of notes to the sixth line 'We should call him, Lord' would be too familiar perhaps. I kept the falling fifth movement from the B to the E, however. Compositionally, this means I have the similar falling fifth occurrence in bar 7, providing the melody with interest, and makes it easy to recall but not overly predictable.



Figure 31: Final written melody with lyrics

<sup>252</sup> J. M. Brierly, (tune), 'Camberwell', *Songs of Fellowship* 1, 32

<sup>253</sup> C. M. Noel, (text), *At the Name of Jesus*.

This 'final' version completes one round of the unification processes: idea to fruition, meter to mood, melody matching to text and intention; to a stage of completion. I say here only 'a stage', as it is almost impossible for a composer to think in distinct compartments when melody writing. The richness of this text meant that as I was reading and rereading the verses, ideas that build on this sense of unity also developed with regard to accompaniment and harmony, and how this might best be used in reality within a church setting with multiple musicians. The questions arose 'Do I write accompaniment for organ or just a lead sheet with chords for guitars?'<sup>254</sup> Later, this question became, 'Do I write with the prevalent attitudes towards what I "can and cannot do" or do I strive for the very unity which I am proposing should be at the forefront of my considerations as a composer?'

I therefore quickly did the following: I viewed the whole as a hymn, but I gave each verse autonomy to be expressed differently if possible. In the portfolio recording,<sup>255</sup> verse one is primarily organ and piano, as is verse two, but accompanied by a flute countermelody. Verse three is men only with piano and organ and a change in harmonic accompaniment. Verse four transitions into an arrangement for guitar-led accompaniment, complete with simplified chordal movements and a varied flute solo. If desired, there is an option for a key change into the last verse, one tone in pitch higher, to the key of D major, where organ and piano return with trumpet countermelody. At the end of this last verse, where the lyric ends 'We lift them to the Lord!' the ladies may split (or all may choose) to sing the smaller scored notes, meaning they do not need to finish the descending scale back to Middle C, but may instead elect to rise again to the higher C. It is arguable therefore whether compositionally, they should finish on

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<sup>254</sup> At that early stage I had not edited this 'thought' but on reflection, wondered why it should be an either / or question. Surely I must find a way to achieve both.

<sup>255</sup> ... as opposed to the score. See Track 1.

the higher note of F# to make *this* the highest pitch in the song, rather than the high E which only occurs on the weak word of 'to'. As it stands, on the final 'to the Lord', whether split male or female different lines or different octaves, they will end in musical octave unison. It is at this stage that I view the hymn as complete and final.<sup>256</sup> It is still worth noting however that each stage to this point and every consideration since may have a knock-on effect in terms of the unity of the whole piece. Melodically, the journey from the key note (tonic) C to the half-way point dominant G, to climax of top C and return to the starting note gives the melody its simple shape and sense of progression. This could be deemed to gain its sense of unity from the harmonic series. It's strength is diminished neither by the change of key centre in verse three, nor by the presence of many accidentals which are used to colour both the accompaniment and lyrics elsewhere. I believe the piece retains its sense of unity, despite a number of approaches.

At the time of thesis submission, this new tune and accompaniment for this hymn text has been submitted, through invitation, to Jubilate Music<sup>257</sup> for consideration, feedback and potential inclusion in their web site resources. One of their aims as an organisation is to keep some of the good hymn texts alive by giving them fresh tunes or new arrangements. However, they also understand the difficulties that many congregations have with older English words and idioms. As a text in its own right, therefore, this hymn may need some creative revision *before this particular combination* of lyric and music will be effective for publication, but the compositional feedback will be invaluable.<sup>258</sup>

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<sup>256</sup> Until now, I had resisted the temptation to see its published melody to see what other composers may have done.

<sup>257</sup> Jubilate, Web site <https://www.jubilate.co.uk/songs> , checked 27th October 2017.

<sup>258</sup> See Appendix D.1.

The full original lyrics are given here in Fig 32.

***Lift Up Your Hearts***

'Lift up your hearts!' We lift them, Lord, to thee;  
Here at thy feet none other may we see:  
'Lift up your hearts!' E'en so, with one accord,  
We lift them up, we lift them to the Lord.

Above the level of the former years,  
The mire of sin, the slough of guilty fears,  
The mist of doubt, the blight of love's decay,  
O Lord of light, lift all our hearts today!

Above the swamps of subterfuge and shame,  
The deeds, the thoughts, that honour may not name,  
The halting tongue that dares not tell the whole,  
O Lord of Truth, lift every Christian soul!

Lift every gift that thou thyself hast given;  
Low lies the best till lifted up to heaven:  
Low lie the bounding heart, the teeming brain,  
Till, sent from God, they mount to God again.

Then, as the trumpet-call, in after years,  
'Lift up your hearts!' rings pealing in our ears,  
Still shall those hearts respond, with full accord,  
'We lift them up, we lift them to the Lord!'

**H. Montague Butler 1833-1918<sup>259</sup>**

*Figure 32: Full Lyrics to Lift Up Your Hearts*

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<sup>259</sup> Text taken from *The English Hymnal*, no 429.

# Lift Up Your Hearts

H Montague-Butler, 1833-1918

P. Griffith

**Steady and with strength**

♩ = 60

Voice

Piano

4

1. 'Lift up your hearts!' We lift them, Lord, to thee;  
 2. A - bove the le - vel of the for - mer years,  
 3. A - bove the swamps of sub - ter - fuge and shame,  
 4. Lift ev - ery gift that thou thy - self hast given;  
 5. Then as the trum - pet call, in af - ter years,

6

Here at thy feet none o - ther may we see:  
 the mire of sin, the slough of guil - ty fears,  
 the deeds, the thoughts, that hon - our may not name,  
 Low lies the best till lif - ted up to heaven.  
 'Lift up your hearts!' rings pea - ling in our ears,

Copyright: Music: P Griffith 2017

2

8

1.2.  
(3.) 4.

'lift up your hearts!'e'en so, with one ac - cord, we lift them up, we lift them  
 the mist of doubt, the blight of love's de - cay, O Lord of light, lift all our  
 the hal - ting tongue that dares not tell the whole, O Lord of Truth, lift ev - ery  
 Low lie the boun-dingheart, the tee-ming brain, till, sent from God, they mount to  
 Still shall those hearts re spond, with full ac - cord, 'We lift them up, we lift them

11

to the Lord.  
 hearts to - day.  
 Christ - ian soul.  
 God a - gain.  
 to the Lord!

**rit.**

5. (Small notes: Ladies last verse only.)

'We lift them up, we lift them to the Lord!

5. **rit.**

4 **Alternative harmony for verse 3**

3.A - bove the swamps of sub - ter - fuge and shame,

6 the deeds, the thoughts, that hon - our may not name,

8 the hal - ting tongue that dares not tell the whole,

10 O Lord of Truth, lift ev - ery Christ - ian soul.

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 7/8. The first system (measures 4-5) is marked '4' and 'Alternative harmony for verse 3'. The second system (measures 6-7) is marked '6'. The third system (measures 8-9) is marked '8'. The fourth system (measures 10-11) is marked '10'. The piano accompaniment features a variety of textures, including block chords, moving lines, and arpeggiated figures. The vocal line is a simple melody with lyrics underneath. The score ends with a double bar line and repeat dots.

2

8

1.2. (3.) 4.

'lift up your hearts!'e'en so, with one ac - cord, we lift them up, we lift them  
 the mist of doubt, the blight of love's de - cay, O Lord of light, lift all our  
 the hal - ting tongue that dares not tell the whole, O Lord of Truth, lift ev - ery  
 Low lie the boun - dingheart, the tee - ming brain, till, sent from God, they mount to  
 Still shall those hearts re spond, with full ac - cord, 'We lift them up, we lift them

11

to the Lord.  
 hearts to - day.  
 Christ - ian soul.  
 God a - gain.  
 to the Lord!

**rit.**

5. (Small notes: Ladies last verse only.)

'We lift them up, we lift them to the Lord!

5. **rit.**

Track 1: Lift Up Your Hearts



### *Gabriel's Message*

This well-known piece was chosen by the Christmas Carol Service 2016 planning group at Trinity Church, Harrow, for a choir item. In previous years, they probably used the popular, four-part Edgar Pettman's 1922 arrangement,<sup>260</sup> which, for the very last chord splits into five parts. This would have been too difficult in the time available. The unspoken brief therefore was how to rearrange this piece so that the choir could perform it at their best, as the majority of the choir struggle to sing in four parts, in time, in tune, read music or memorise words. This particular piece would be an opportunity to work on their diction, teamwork and dynamics. Only the final 'Gloria!' would be presented in harmony. The service offered an occasion for the group to sing at a higher standard, and therefore the arrangements had to provide every opportunity to do this. Given that one or two within the group would mourn the loss of four parts, the retention of the harmonised 'Gloria!' at the end may have seemed like a token gesture, but I intended it here to be the culmination of the story presented. The 'musical' interest was replaced essentially by the working of the accompaniment. The issue of how to start each verse in time with each other was solved by having an introduction and subsequent links. Unlike Pettman's version, I presented the score primarily in Willcocks'  $\frac{12}{8}$  and  $\frac{9}{8}$  combinations<sup>261</sup> to assist the organist who might play for the service.<sup>262</sup> But it was ultimately decided to use a backing track. Additional layers were added to the recording to add texture to the accompaniment which, in turn, it was hoped would help lead the choir in their building-up of dynamics within the piece. This also had the added benefit of adding the organ (if only in software sound) midway through

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<sup>260</sup> S. Baring Gould, (Tr.) *Gabriel's Message*, from Traditional Basque Carol. Pettman, E., (Music), 'Gabriel's Message'. See Fig 32.

<sup>261</sup> D. Willcocks, 'Gabriel's Message' in D. Willcox, and J Rutter, *Carols for Choirs 2*, London: OUP, no 43.

<sup>262</sup> See Appendix D.2.

verse three to add impact to the opening words<sup>263</sup> of the 'Magnificat',<sup>264</sup> which the ladies present, as well as to give the instrument last verse prominence, again to help lift the sung dynamics.

To better present the narrative, it was decided to give both verse one and two to the men to sing in unison and the third verse to the women, with both singing verse four in unison. It is to be noted that this was a decision to suit the Trinity Church choir context alone and therefore in another setting, the two groups might not need to be split according to gender. The music in another setting might simply be group one and group two, or grown-ups and young people. The overriding factor was one of wanting to engage both singers and listeners in what might overall be conveyed as narrative conversation, followed by united declaration in the final verse.

I feel that the final arrangement in G minor has successfully adapted a 'traditional' choral item into something which is perhaps now presented in a congregational format.<sup>265</sup> While the accompaniment here is not suitable for organ alone (see especially bar 19), it is easily adaptable and playable by a reasonable pianist. In resetting the accompaniment, it is hoped that rather than being a carol 'performance', it is now better united to communicating the narrative of the story to all who might sing it in a church gathering.

Fig 33 below shows Pettman's version, followed by my arrangement for Trinity Church.

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<sup>263</sup> Verse 3, bars 6-7.

<sup>264</sup> Luke 1: 46-55.

<sup>265</sup> See Appendix: *Gabriel's Message*

# Gabriel's Message

ADVENT

(also known as The Angel Gabriel From Heaven Came)

Words: Traditional Basque Carol; Paraphrased by Sabine Baring Gould, (1834–1924).  
 Music: 'Gabriel's Message' Traditional Basque Carol. Setting: Edgar Pettman, 1922.  
 copyright: public domain. This score is a part of the Open Hymnal Project, 2005 Revision.

$\text{♩} = 200$

1. The an - gel Ga - bri - el from hea - - ven came,  
 2. "For know a bless - ed Mo - ther thou shalt be,  
 3. Then gen - tle Ma - ry meek - ly bowed her head,  
 4. Of her, Em - man - u - el, the Christ was born

his wings as drift - ed snow, his eyes as flame;  
 all gen - er - - a - tions laud and ho - - - nor thee,  
 "To me be as it pleas - eth God," she said,  
 in Beth - le - hem, all on a Christ - - - mas morn,

"All hail," said he, "thou low - ly mai - den, Ma - - - ry,  
 thy Son shall be Em - ma - nu - el, by seers fore - - told,  
 "my soul shall laud and mag - ni - fy His ho - - ly Name."  
 and Christ - ian folk through - out the world will ev - - er say

most high - ly fa - vored la - dy," Glo - - - - - ri - a!

Figure 33: Pettman's version of *Gabriel's Message*, (1922).<sup>266</sup>

<sup>266</sup> Pettman, E., *Gabriel's Message*, Score taken from OpenHymnal.Org Web site,  
[http://openhymnal.org/Pdf/Gabriels\\_Message-Gabriel.pdf](http://openhymnal.org/Pdf/Gabriels_Message-Gabriel.pdf) (Checked 28th October 2017)

# Gabriel's Message

Words by S. Baring-Gould

Basque Carol arranged by P. Griffith

**Andante e legato** ♩ = 58

Sop / Alto *a2 p*

Ten / Bass *a2 mp*

Piano *mp*

(3. Then) gen - tle Ma - ry meek - ly bowed her head. "To

1. The an - gel, Ga - bri - el from hea - ven came; His  
(2. "For) known a bless - ed mo - ther thou shalt be; All

me be as it plea - seth God." she said. "My soul shall laud and mag - ni - fy His Ho - ly Name." Most

wings as drif - ted snow, his eyes as flame. "All hail!" said he, "thou low - ly mai - den Ma - ry, Most  
gen - er - a - tions laud and hon - our thee. Thy Son shall be 'Em - man - u - el' by seers fore - told,

high - ly fa - voured la - dy. Glo - - - ri - 1. 2. 3. Then

high - ly fa - voured la - dy, Glo - - - ri - a! 2. "For

1. 2. *mp*

2

13

3. *f*

a! 4. Of her, Em-man-u - el, the Christ was born in

4. Of her, Em-man-u - el, the Christ was born in

*mf* *f*

17

Beth - le-hem all on that Christ - mas morn. And Chris-tian folk through-out the world will

Beth - le-hem all on that Christ - mas morn. And Chris-tian folk through-out the world will

*ff*

20

*rit.* *ff*

e - ver say: 'Most high - ly fa-voured la - dy.' Glo - ri - al

e - ver say: 'Most high - ly fa-voured la - dy.' Glo - ri - al

*ff* *rit.*

Track 2: Gabriel's Message

### *Wilt Thou Forgive*

This piece clearly demonstrates some of the conflicting considerations in writing good music that is effective in showing unity with both lyrics and congregational appropriateness. Despite its reliance on older English, I was immediately engaged with, and inspired by, the depth of communication offered by this poem. Found in the *English Hymnal*,<sup>267</sup> its writer was the poet John Donne. There is a preponderance of metaphor ('run', 'door', 'spun my last thread') on which each verse relies to draw the reader into a fuller meaning. Whilst these images may serve to communicate Donne's own struggles, they can powerfully resonate into our own histories, current circumstance or personal struggles in ways that some other hymns in current use may not articulate so clearly.

Charles Wesley's writings of course form a notable exception. Elizabeth Hart's collection, *All Loves Excelling*,<sup>268</sup> compiles 366 of Wesley's verses as daily devotionals, covering a spectrum of human situations. In the compilation, the editors express some of the challenges in bringing the language up to date, while they 'ask the reader's indulgence of an earlier age in leaving the original unaltered' in other cases.<sup>269</sup> This consideration formed a large part of the creative challenge with this composition. Donne's metaphors are powerful and therefore run the risk of being lost in translation to more current language. The poetry itself is valuable in its original context and is listed as one of Donne's few real 'hymns'; this one, one of three entitled 'Hymn to God the Father'. It is uncertain whether Donne envisaged this piece being set to music. But I wondered why I had never come across it in church life spanning over forty years. Of all the accompanying melodies with which this poem is associated, none of them is in

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<sup>267</sup> *English Hymnal*, (1906<sup>44</sup>), no 515.

<sup>268</sup> E. Hart, C. Wesley, *All Loves Excelling*, (ed. G. Hobbs and P. M. Webb,) Peterborough: Methodist Publishing House, 1997, 5-7.

<sup>269</sup> Hart et al. *Loves*, 6.

a major key and none ends in a musical sense of hope, which the final line appears to reveal. Compositionally, a tierce de Picardie might be appropriate if writing in the minor key. As with *Lift Up Your Hearts*, I set about writing a melody for this text, without reference to any melody in use. What kind of melody would best match such a weighty poem? I started by allowing the natural spoken rhythm of the text to lead me. The repetition of bars 5 and 6 are implied by the text, as is the rhythm of the last twelve words, split into three lines. The iambic pentameter rhythm of the poem itself is not *strictly* followed as it was the flow of its singability rather than traditional poetic recitation which I was aiming to highlight.

There is therefore a threefold unity of intention here: older words with newer melody, a suitable matching of congregational need to musically express sentiments and prayers that are often missed beyond the opportunities offered through the Psalms, and, the music itself which aims to melodically express the text to the best of the craft's ability. To this end, the introduction is in  $\frac{3}{4}$ , to aid a congregational entry, although the first sung phrase is in  $\frac{5}{4}$ . Arguably, writing the introduction with the same dual meter as the first phrase structure could have been as effective, but I wanted to set a mood alongside the music that would in effect make rhythm less the focus rather than more. As it stands, a congregation would know when to come in and would be able to follow the natural rhythm without realising the complexity of the meter changes.

Similarly, a  $\frac{5}{4}$  (or a  $\frac{3}{4}$ ) meter could have been made to fit the sung verse throughout (see Fig 34) and, to have written melodically with the iambic pentameter in mind would have 'worked'. However, each of these options would have made the rhythm the focus and not the natural importance of the text. There would be no rhythmic unity with lyrics.



Figure 34: *Wilt Thou Forgive* in 3/4 metre

As Kendrick seems to achieve with *The Price is Paid*,<sup>270</sup> I wanted to make the rhythm of the words as we might say/sing them as natural to today's congregation as possible. That is to say, I had Trinity's choir and congregation in mind to some degree. What would be manageable, while maintaining a compositional quality, singability and memorability? At the end of these considerations, the final melody does not have the same, simplistic, arch-shaped structure as *Lift Up Your Hearts*. Nor does it have a static line, with only a few steps or intervals, to make it seem as 'smooth' as possible. Instead, a melodic line was developed that I felt best matched some of the struggle within the text. Its shape, therefore, is continually 'up and down', but without the melody becoming too 'angular'. It feels united now to the both the natural rhythm *and* natural sentiment of the text.

However, there remained an area which was not immediately solvable in terms of unity – that of matching the old English idioms with today's congregations. My solution was to experiment with at least two versions. Version one would simply retain the original text. Version two would 'update' the text, knowing that in my attempt, I would 'lose' something of the poetic nature of the original.<sup>271</sup> A possible third version avoids the conflict altogether and is written in a style suitable for an accomplished chamber or cathedral choir. This version

<sup>270</sup> G. Kendrick, *The Price is Paid*, © 1983, Thankyou Music.

<sup>271</sup> Verse three even loses its rhyme at the end of the third line.



would retain the original text, but ultimately be arranged for six to eight parts. This would allow greater compositional flexibility, a higher musical demand on the singers and inevitably convert the composition into a *meditative* choral anthem rather than a congregational hymn. Both versions *for* the congregation, but only one sang *by* them.<sup>272</sup>

The score here includes the original text underneath the melody and the updated text at the end on the second page.<sup>273</sup>

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<sup>272</sup> See Appendix D.3. *Wilt Thou Forgive* for this final version.

<sup>273</sup> Tracks 3 and 4 on the CD recording reflect version one and version two.

# Wilt Thou Forgive

John Donne 1573 - 1631 Adapted, P Griffith. 2016

Philip Griffith

**Moderate** ♩ = 68

Voice

1. Wilt Thou for-give that sin, where I be  
 2. Wilt Thou for-give that sin, by which I  
 3. I have a sin of fear that when I've

**Moderate** ♩ = 68

Piano

6

gun, which is my sin though it were done be - fore? Wilt  
 won oth - ers to sin, and made my sin their door? Wilt  
 spun my last thread, I shall per - ish on the shore; Swear

9

Thou for - give those sins through which I run, and  
 Thou for - give that sin which I did shun a  
 by Thy - self, that at my death Thy Son shall

2

11

do run still, though still I do de - plore? When Thou hast done, Thou hast not  
 year or two, but wal-lowed in a score? When Thou hast done, Thou hast not  
 shine as He shines now and here - to - fore. And hav - ing done that, Thou hast

14

done, for I have more.  
 done, for I have more.  
 done, I fear no more.

### **Will You Forgive?**

Will you forgive the sin that man begun,  
 Which was my sin, but many knew before?  
 Will you forgive the sins through which I run,  
 And do run still but yet I do deplore?  
 When you have done, it's not all done,  
 For I have more.

Will you forgive the sins which I have led  
 Others into and made my sin their door?  
 Will you forgive the sins which I did shed  
 A year or two, but indulged many more?  
 When you have done, it's not all done,  
 For I have more.

I have a sin of fear, that when I've spun  
 My final thread, I'll perish on the shore;  
 But promise by yourself that at my death  
 Your Son shall shine now as until this hour;  
 When you have done, and finally done,  
 I'll fear no more.

*Track 3: Wilt Thou Forgive*

## *Kyrie in D*

This simple Kyrie was written for its versatility and singability. As unison melody, it could be used as a congregational response across many denominations between confessional or intercessional prayers. Unaccompanied or accompanied with a variety of instruments (organ, guitar, piano, other acoustic combinations), as a stand-alone piece, this Kyrie has many possibilities.

Musically, it has been arranged here for four parts to show its translation into a simple harmony, suitable for choirs even of modest ability.<sup>274</sup>

### Kyrie in D

P Griffith

The musical score is for a four-part setting of 'Kyrie in D'. It is written for Soprano, Alto, Tenor, and Bass voices. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The tempo/mood marking is *mp* (mezzo-piano). The lyrics are: 'Ky - ri - e e - lei - son, Chris - te e - lei - son, Ky - ri - e e - lei - son.' The Soprano part starts on a whole note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The Alto part starts on a whole note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The Tenor part starts on a whole note D3, followed by quarter notes E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5. The Bass part starts on a whole note D2, followed by quarter notes E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. The lyrics are written below each staff, with hyphens indicating syllables that span across notes.

Track 4: *Kyrie in D*

<sup>274</sup> See Appendix D.4.

### *O Lord, At the First Eucharist*<sup>275</sup>

In using music which most within the congregation might know, hopefully attached to these hymn lyrics, this piece would serve as a meditation during the serving of Communion. To this end, I had seriously considered asking a gifted vocal soloist from another congregation to join me, to sing it, with a piano accompaniment, hence the lyrics update. This would have resulted in two potential controversies: Firstly, would the Communion now potentially be held up for the song to finish? Secondly, inviting someone from another congregation would have intimated that I did not believe anyone from the present congregation suitable or capable. I therefore decided that, for the sake of those who would know both hymn and melody, this connection alone was sufficient for it to have a positive impact, without the potential for inadvertent disunity or controversy. As it stands in this arrangement, I have already altered words to better communicate the meaning if it had been sung. There is then in one piece a full display of conflict between congregational appropriateness, creativity and copyright. What was played during the service, therefore, was a piano only rendition of both melody and accompaniment. What follows on the score is the 'best case' presentation of the piece.

The compositional aim therefore was simple: to draw the congregation into the lyrics *without the song being necessarily sung*. This resulted in me doing five things: writing an introduction in song style; continuing at first within that style; trying to colour the (unsung, unspoken and unseen) lyrics by the accompaniment; arranging the whole piece as though it could be sung by either a soloist *or whole congregation*. Finally, I have paraphrased elements of the text in case it should be sung. This piece, alongside *Lift up Your Hearts*, marks a notable shift in approach

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<sup>275</sup> W.H. Turton, (text) *O Thou, Who at thy Eucharist*, AMR no 402; W.H. Monk, (tune) 'Undes et memores', AMR no 397ii

from books like *Hymns for the People*, where arrangements are kept deliberately simple so that the more accomplished might be free to embellish, whilst beginners or guitarists or other instrumentalists are not put off by the complexities. In this respect, the arrangement of this hymn is kept deliberately sophisticated so that the compositional intention might be best represented by a sight-reading pianist and capable vocal soloist or congregation.<sup>276</sup>

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<sup>276</sup> See Appendix D.5.1 Does this now ‘cross’ musically from being a hymn to a song? Hopefully the label matters not and the effectiveness of its use depends upon the congregation and their context. For a similar compositional treatment (accompaniment not always playing the tune etc.), See Appendix D.5.2

# O Lord at the First Eucharist

William Henry Turton (1856-1938) Adapted P. Griffith.

Tune: *Unde et Memores*. W.H Monk. 1875. This Arr. P. Griffith

**Largo rubato** ♩ = 46

*mp*

Gmaj9 F#m7 B7(sus4) Em7 Gmaj9

4 **rit.** . . . . . **A tempo**

*p*

O Lord, at the first Eu - cha-rist you prayed that  
all the church, O Lord, we in - ter - cede; please

Em11/A D G5/E A5/F#

*p*

6

all your church might be for - e - ver one. Grant us at ev - ery Eu - cha-rist to say with  
make our sad di - vi-sions soon to cease; Draw us the near - er each to each, we plead, by

G A/C# D A7(sus4) D G5/E A5/F#

8

*mp* *p*

long-ing heart and soul, "Your will be done." Oh may we all one bread, one bo-dy be, through  
draw-ing all to you, the Prince of Peace. So may we all one bread, one bo-dy be, through

E/G# E A/C# E(sus4) E A D/F# Gmaj9 F#m7 Bm

*mf*

10

**rit. . . A tempo**

this blest sa-cra-ment of u - ni - ty.  
this blest sa-cra-ment of u - ni - ty.

Em7 F#m7 G A7 Gmaj9 F#m7 B7(sus4)

*mp*

13

1. 2.

For

Em7 Gmaj9 Em11/A Em7 Gmaj9



**rit.** **A little quicker** 3

16 *p*

We pray al-so for wan - derers from the fold. Oh

Em<sup>7</sup> D/F# G A(sus4) A<sup>7</sup> Gmaj<sup>9</sup> D/F#

*pp*

18 *mf*

bring them back, GoodShe pherd of the sheep; back to the faith which saints believed of old; back

Gmaj<sup>9</sup> Em<sup>7</sup> A<sup>7</sup>(sus4) D Em<sup>7</sup> D/F#

*pp* *mf*

20 *f* *p*

to the church which faith for e'er will keep. Soon maywe all one bread, one bo-dy be, through

E/G# E A/C# E(sus4) E A Em<sup>7</sup> D/F# Gmaj<sup>7</sup> Em<sup>7</sup> F#m<sup>7</sup> B

*f*

22 **molto rit.** *f*

this blest sa - cra - ment of u - ni - ty. So,

C A<sup>7</sup>(sus4) Em<sup>9</sup> D/A G/A A<sup>7</sup>

*p* *mf*

24 **A little slower**

Lord, at length, when sa - cra - ments shall cease, may we be one with all the church a - bove; one

D Em<sup>11</sup> F<sup>#</sup>m<sup>7</sup> G<sup>6</sup> D/F<sup>#</sup>Em<sup>7</sup> A<sup>7</sup>/C<sup>#</sup> D E A(sus4)

*f*

26 **rit.** *ff*

with the saints in one un - bro - ken peace, one with your saints in one un - boun - ded love. And

D<sup>7</sup>/C Gmaj<sup>9</sup> F<sup>#</sup>o<sup>7</sup> B E/G<sup>#</sup> E A/C<sup>#</sup> E A<sup>7</sup>

28 **Meno mosso**

*p*

yet more blessed, in peace and love to be one with the Tri - ni - ty in u - ni - ty.

*ff* *p* *mp*

*C(add9)/D* *Gmaj7* *A<sup>5</sup>/F<sup>#</sup>* *Bm* *Em7* *A<sup>7</sup>(sus4)*

30 **A tempo** **molto rit.**

*Gmaj7* *F<sup>#</sup>m7* *Em* *A<sup>7</sup>* *D/F<sup>#</sup>* *D*

*ppp* *ppp*

Track 5: O Lord, At the First Eucharist

### *Hymn for the Sick*

What vehicles exist for the expression of grief, loss and helplessness within a congregational sung repertoire? Many songs have been written to express areas of social injustice, but when it comes to the lives of the actual church members, the psalms and spoken prayers tend to give the best opportunities. Like *Wilt Thou Forgive*, the text to this hymn was one I had never sung; neither did I recognise any tune to which it was attached. Therefore, the question arises again that if the words are appropriate, who will put a suitable tune and accompaniment to it for today's congregations? The first attached tune<sup>277</sup> seems a well-adaptable melody. Double-line repetition renders it relatively easy to learn and its last two lines adequately fitting for the melody as a whole. The second tune,<sup>278</sup> is equally melodic, although its shape is not as readily memorable. Both are set in major keys. Neither, for me, are really united with the lyrics. Neither truly *accompany* the text.

There is no direct issue with the major key use and no statement is being made by my use of the minor – B minor – in my version. I did, however, want the contrast implied by the first lines of the last stanza, 'So may sickness, sin, and sadness to thy healing virtue yield', to be marked, hence the dual accompaniment in minor for the first three verses modulating to major for the final verse. Because of the nature of the piece, there is only minimal syncopation. I imagine that to fully express this arrangement in congregational song or in solo presentation, the rhythms stated would be very much secondary to its heartfelt expression and some freedom is therefore to be encouraged. As intimated, this arrangement is essentially a *vehicle*; an *accompaniment* to that which is expressed

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<sup>277</sup> H. Albert, 'Gott des Himmels', AMR, no 477i.

<sup>278</sup> W. Schulthes, 'Requiem', AMR, no 477ii.

in song and a reflection of that which we do not always find scope for sharing in a 'normal' service.

# Hymn for the Sick

## (Thou to Whom the Sick and Dying)

G. Thring 1823-1903

P Griffith

**Lento** ♩ = 48

Ped.

3

1. Thou to whom the sick and dy - ing e - ver came, nor came in vain,  
 2. Still the wear - y, sick, and dy - ing need a bro - ther's, sis - ter's care;  
 3. May each child of thine be will - ing, will - ing both in hand and heart,

Ped.

5

still with heal - ing words re - ply - ing to the wear - ied cry of pain,  
 On thy high - er help re - ly - ing may we now\_ their bur - den share,  
 all the law of love ful - fill - ing, e - ver com - fort to im part;

Ped.

7

hear us, Jes - u, as we meet, supp-liants at thy mer - cy  
 bring - ing all our off - erings meet, supp-liants at thy mer - cy  
 E - ver bring-ing off - erings meet, supp-liants to thy mer - cy

*Ped.*

9

1.2. 3.

seat.  
 seat.  
 seat.

1.2. 3.

*Ped.*

12

4. So may sick-ness, sin, and sad - ness to thy heal-ing pow - er yield,

*Ped.*

14

till the sick and sad, in glad-ness, res-cued, ran-somed, cleansed and healed,

Ped.

16

one in thee to-geth-er meet, par-doned at thy judge-ment

Ped.

18

**molto rit.**

seat.

**molto rit.**

Ped.



### *Sanctus V*

Ultimately, a few Mass settings were started, but only pieces that I felt were successful in their remit are represented here. I do not suggest that musical settings for Eucharist in any denomination be musically bland, but where melodic journey makes it hard for a congregation to learn, sing practically, sing with heart emotionally, and memorise then the temptation is either to sing only half-heartedly because one is afraid of making public mistake or to simply leave it to the choir if there is one. This *Sanctus*, I believe, addresses each of these negative outcomes. A more lilting version in  $\frac{3}{4}$  would have been equally singable, but might have attracted more attention to the music itself rather than what is being expressed. There is no desire to distract from the text but rather to support its heartfelt engagement. Mostly stepwise in melodic movement, with a sequence used in the latter half, this setting is easy to learn, sing and memorise. Its introduction, modulation in bar10, and modulation at the ending add some musical interest, designed to provide thematic and harmonic material for other elements within the setting as a whole.

# Sanctus V

Philip Griffith

**Con Moto** ♩ = 78

Ho - ly, ho - ly, ho - ly

**Con Moto** ♩ = 78

Lord God of hosts. Heav'n and earth are full of thy glo -

- ry. Ho - sa - nna! Ho - sa - nna in the

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13 Blessed is he who comes in the  
high - - - est. Ho - sa - nna!

16 name of the Lord. Ho - sa - nna in the  
Ho - sa - nna! Ho - sa - nna in the

18 high **rit.** - - - est.  
high - - - est.  
**rit.** - - - - -

Track 7: Sanctus V

## *Agnus Dei*

This setting of the *Agnus Dei* demanded many small revisions. The aim here was a simple unison setting for a small congregation, fulfilling all the aims mentioned in the *Sanctus* (above), but also with the scope for choral presentation at a much more musically demanding level. Hence, the unison track follows Soprano up to bar 20, tenor up to bar 36, soprano to the end. A two-part version (could be either 'side' of the congregation, or men and women, or any other split seemed fitting for any context) follows the same, but then the soprano and tenor line would combine at bars 37/38 in simple polyphony. The full four-part scored version gives fuller opportunity for the phrasing and dynamics to be given greater attention in the presentation. This would not in any way preclude it from a full congregational participation. Similarly, by the potential addition of guitar chords, the unison version could be accompanied by acoustic guitar just as effectively, as could the *Sanctus*.

The use of deliberate dissonances within the introduction, links and first parts of each of the lyrics, 'Lamb of God, you take away' aim to colour the accompaniment and find resonance the sentiment of the whole prayer. This colouring is made more plaintive with the support of a choir or split parts at bars 38 to 41, where close harmony echoes and suspensions serve to heighten tensions before these are finally resolved at the end of 'Grant us your peace' in bars 47 and 48.

# Agnus Dei

Philip Griffith

**Moderato** ♩ = 114

**SOPRANO** *p* Lamb of God, you take a - way the sins.

**ALTO** *p* Lamb of God, you take a - way the sins.

**TENOR**

**BASS**

**Piano** *pp* **Moderato** ♩ = 114

10

— of the world, — have mer - cy on us.

— of the world, — have mer - cy on us.

*crescendo* *mf*

2

18

*mf*  
Lamb of God, you take a-way the sins of the

*mf*  
Lamb of God, you take a-way the sins of the

*mp*

27

world, have mer - cy on us.

world, have mer - cy on us.

36

*f*

Lamb of God, you take a - way the sins of the

*f*

Lamb of God, you take a - way the sins of the

*f*

Lamb of God, you take a - way the sins of the

*f*

Lamb of God, you take a - way the sins of the

*f*

43

*rit.* *mf* *mp*

world, grant us your peace.

*mf* *mp*

world, grant us your peace.

*mf* *mp*

world, grant us your peace.

*mf* *mp*

world, grant us your peace.

*rit.* *mf* *p*

### ***Kyrie Eleison (Lord, Have Mercy)***

This *Kyrie Eleison*, written as part of another setting, stands in partial contrast to the *Kyrie* above. This is also composed for a four-part choir as an aid to unison congregational participation on the soprano line. It is slightly more polyphonic, given the echo response midway through the bars. Aimed therefore at choirs of moderate ability, their participation is envisaged as being the main accompaniment for the congregation, rather than instruments. An organ or guitar, for example, need only play the chords at the beginning of each minim pulse, rather than full accompaniment.



# Kyrie Eleison (Lord, Have Mercy)

$\text{♩} = 60$

Sop Ky - ri - e, ky - ri - e, Ky-ri-e e-lei - son.

Alto Ky - ri - e, ky - ri - e, Ky-ri-e e - lei - son.

Ten Ky - ri-e, Ky - ri-e, Ky - ri - e, e - le - i son.\_

Bass Ky - ri-e, Ky - ri-e, Ky - ri - e, e - le - i son.\_

5

Ky - ri - e, ky - ri - e, Ky-ri-e e-lei - son.

Ky - ri - e, ky - ri - e, Ky-ri-e e - lei - son.

Ky - ri - e, e - le - i - son.

Ky - ri - e, e - le - i - son.

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Track 9: Kyrie Eleison (Lord Have Mercy)

### *I Love My Lord*

This final piece (an arrangement rather than a composition) draws together the different expressions of, and compositional techniques for, unity. As a relatively 'simple' song, it is feasible to express this in song at a moderate dynamic throughout. Congregationally, its text is suited perhaps to more meditative moments, but there are clearly no hard and fast rules. The aim here was to deliberately bring into focus the elements of which this thesis speaks, showing the journey from unity with Christ first, flowing into unity with others.

It is therefore intentionally complex and in this setting, arranged for an accomplished choir. A congregation *may* listen meditatively, but with a suitable musical director who is able to teach the slight last verse difference, in bar 63, they may join throughout.

The five verses start at bars 2, 16, 30, 44 and 58 respectively. Verse one is mainly four-part harmony, with the main melody within the soprano part. Verse two gives the tune to the tenor line while the other lines offer an *ahh* chordal accompaniment. Verse three gives the tune back to a soprano soloist<sup>279</sup> while the other parts serve the same *ahh* function with different harmonies. The fourth verse starts with an alto melody weaving between a polyphonic accompaniment. Deliberately more rhythmic, this verse emphasises compositionally the importance of the lyric 'I promise to fulfil my vows to Him' as it is a paraphrase of the original 'My vows to Him I promise to fulfil'. The second phrase is picked up by the basses and is handed back to the altos midway through the third line at bar 52. The soprano and tenor line move together, aiming to give musical emphasis to certain moments in the verse (note bars 45, 50 and 55-56 'I serve

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<sup>279</sup> As a compositional note, this verse is imagined for an 'untrained' voice i.e. without vibrato in the voice. The aim being a simple tonal quality with which everyone can identify. This is not a solo on the recording.

him...'). Dynamics range from *pp* to *ff* and there are occasions where the four voices split further. For example, altos split at bars 7 and 16-28; sopranos and tenors split, mainly in the final verse, and basses divide for portions from the third verse onwards. These divisions help thicken the textures at these points, whilst fully expanding the texture to a nine-note chord at the end. This final verse sums up the exhortation in Psalm 150: 'Let everything that has breath, praise the Lord!' in three distinct ways. Firstly, all singers start on the note D in octave unison (the bass could just as easily have started from the perfect unison one octave higher in bar 58). Secondly, this is but a compositionally simple way of appropriately colouring the text at this point '*Unite* in praise'. Thirdly, the arrangement works with the text to illustrate the great diversity that exists. From one note to nine notes, the verse employs three climaxes, each indicated by the use of musical pauses, culminating in the final 'Praise His name!'

# I Love My Lord

J. M. Barnes

David G. Wilson

**Moderate** ♩ = 88

**SOP** *p* I love my Lord be-cause He heard my voice. My God, He lis-tens to my

**ALTO** *p* Ah I love my Lord be-cause He heard my voice. My God, He lis-tens to my

**TEN** *p* Ah I love my Lord be-cause He heard my voice. My God, He lis-tens to my

**BASS** *p* Ah I love my Lord, He heard my voice; He lis - tens to my

8

prayer. Be-cause He hears me when I call on Him, through all my days I shall

prayer. Be-cause He hears me when I call on Him, through all my days I shall

prayer. Be-cause He hears me when I call on Him, through all my days I shall

prayer. Be-cause He hears me when I call on Him, through all my days I shall

15

*mp* pray. My soul was saved. Ah Ah

*mp* pray. Ah Ah Ah

*mf* pray. My soul was saved from death; my eyes from tears; my feet now walk be-fore the Lord.

*mp* pray. Ah Ah Ah

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23

Ah Ah Ah  
 Ah Ah Ah Ah  
 Yet in des - pair I thought my end was near; my faith in life dis - app - eared  
 Ah Ah Ah Ah

Solo

*p*

30

What can I do to thank God for His love; for all His be - ne - fits to me?  
*pp* Ah Ah Ah  
*pp* Ah Ah Ah Ah  
*pp* Ah Ah Ah  
*pp* Ah Ah

37

I will lift up sal - va - tion's cup on high and call on Him by His name.  
 Ah Ah Ah Ah Ah  
 Ah Ah Ah  
 Ah Ah  
 Ah Ah

44 *mf* Tutti

I pro-mise to ful-fil my vows to Him; to Him I

My vows to Him I pro-mise to ful-fil, to Him I

I pro-mise to ful-fil my vows to Him; to Him I

Ah Ah

49

sa - cri - fice my life. He freed me from the ser - vi -

sa - cri - fice my life. He freed me from the

sa - cri - fice my life. He freed me from the ser - vi -

Ah

53

tude of sin. And now I serve Him as His slave.

ser - vi - tude of sin. And now I serve as His slave.

tude of sin. And now I serve Him as His slave.

Ah Ah

1 **molto rit.** **a tempo** ♩ = 88

58 **ff**

U - nite in praise, great fa - mi - ly of God; His chil - dren,

U - nite in praise, great fa - mi - ly of God; His chil - dren,

U - nite in praise, great fa - mi - ly of God; His chil - dren,

U - nite in praise, great fa - mi - ly of God; His chil - dren,

63 **molto rit.** **a tempo** ♩ = 88

bring to Him your thanks. Ci - ty of peace, where

bring to Him your thanks. Ci - ty of peace, where

bring Him your thanks. Ci - ty of peace, where

bring Him your thanks. Ci - ty of peace, where

67 **rit.**

God has made His home, with one ac - cord, praise His name.

God has made His home, with one ac - cord, praise His name.

God has made His home, with one ac - cord, praise His name.

God has made His home, with one ac - cord, praise His name.

## 6. Conclusion

### Three Areas of Concern

Inexorably, we are led to deeper levels of enquiry and understanding into that which we instinctively know – even when we do not articulate it – that at the heart of our shared experience, there are important principles, attitudes and actions to be resurrected, celebrated, encouraged and further developed. Firstly, without the active discipleship of each Christian remaining ‘in Christ’, such unity of the whole church will continually be compromised, if not impossible. Secondly, without the relinquishing of our individual attitudes towards our preferences of musical or liturgical style, our journey towards unity is similarly frustrated. Thirdly, there must be a full re-engagement with the participatory role of the whole gathered community, primarily, in this context, that of congregational singing. This wider re-engagement ought to bring the inclusion of other Christ-centred musicians and instrumentalists. Without these prerequisites, the transformative power which well-crafted music can bring may continue, ironically, to bring instead the very divisions which our strivings towards musical excellence in all their various expressions seek to eradicate.

We have seen that unity is not something to be created for its own sake. That product is perhaps the uniformity which, positively speaking, can target our missional approach towards a certain demographic. Our denominational traditions do much to support this approach. We have also seen that unity can be both a goal and a natural end result as each person *in* Christ seeks to live *in* harmony *with* Christ and *with* each other. In love, this inevitably means seeking to understand each other and unselfishly compromising our own good goals for the sake of the greater good in building each other up, and as a witness to the world around us.



## Musical Diversity

This impacts the composer and their compositions in many ways. There may always be appropriate scope for solo voices and individual expressions; high art choral music and organ repertoire, especially when godly reflection is appropriate. However, when considering the impact that music can have on our shared aim of church unity, there is no parallel with the often intangible effects of voices joined together in heartfelt praise and honest worship. In doing so, we dare to openly state that we long to know who God is and what He is like and has done; that we love Jesus and are (and encourage others to be) grateful in heartfelt submission to His will for our lives. As the Preface to the *English Hymnal* states, 'Christians are drawn the closer together as they are drawn more closely to the one Lord.'<sup>280</sup> In doing so, we dare to stand before God and protest at the things around that grieve us, while learning compassion and agreement in the things that grieve Him. We invite Him into our sorrows, struggles and longings. Yes, written and spoken liturgy covers all this, but psalm, hymn and song are our primary musical opportunities that allow a greater and more varied degree of personal expression and communication of our innermost beings. Charles Wesley's prolific writing of hymns were indeed for congregational use and expressed real life, real praise, real struggle with sin and real grief so that all could easily identify.<sup>281</sup> Let today's composers find ever more communicative ways that best fit their own congregation to express themselves as gathered church: in song, on instruments, in ways that reflect the diversity of the congregation as much as the skill of the composer.

The reader is challenged (as I have been) to rethink personal preferences. To offer all to Christ first and foremost and then to aim at balancing the craft of one's

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<sup>280</sup> *English Hymnal*. Preface (1982)

<sup>281</sup> Rattenbury, *Wesley's Hymns*, 117-136

artistry with an interwoven goal of what is best for the whole body of Christ, be it local and ‘unpublished’ or ‘successfully’ global. Indeed, the notion of raising musical standards and making church music more accessible and relevant may seem at odds with one another. I do not believe that this is the case. What I do note is that bringing the two together takes work, patience and determination.<sup>282</sup>

If, in our gathered services, God and His acts of saving grace are to be our main, if not sole focus, then our musical tastes and preferences are of limited importance. Music should never be the means by which we seek to meet our own needs. Indeed, in our biblical focus on worshipping God alone,<sup>283</sup> our needs are only met in Him, by Him and through Him; never by our own tastes and strivings. It is therefore Christian composers – hymn-writers and song-writers alike – with whom this plea is shared: to keep their love for God as the only focus that really matters, and then – and only then – the unity of the body of Christ, His church, as a **principal** aim rather than a passive by-product. If indeed the most lasting hymns and songs have been those that have the power to unite a congregation, regardless of whether unity was an explicit aim or not, this ought to serve as sufficient proof, justification and motivation with which to allow ourselves to move forward. I exhort Christian composers to rediscover the foci of church unity within the locus of their work. Success in such composition must find its greatest expression by the quality of subsequent congregational discipleship and not by the wideness of the music’s circulation and popularity. Whilst this of course may be deemed immeasurable, a song’s singability may be an initial indicator as to whether those who sing it can engage with it more readily, identify with it and therefore sing it more personally.

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<sup>282</sup> It is not an attractive, simple (nor cheap!) option to arrange music for as many musicians as a church can muster, when one can limit those involved to those able to learn published tracks by ear via an online recording. Where then is the encouragement to the local composer?

<sup>283</sup> Man, in Armstrong, *Reformation & Revival: Part Two*, 14f.

I am convinced that the compositional craft must be both developed *and* tamed so that melodic lines, rhythms, chord structures and resulting combinations are not of an emotionally manipulative nature. Johansson<sup>284</sup> harshly criticises those hymns and songs (and by inference, the composer also) whose music may be successfully memorable, but musically immature, therefore instilling a sense of immaturity in those who rely on it for spiritual input. He argues, although not explicitly, that the craft of composition must not be dulled to make something more engaging or memorable. Clearly there can be no formulaic method for assessing where the balance should lie or how it may be reached. The composer of the lyric ultimately writes out of their subjective experience. The composer of the music writes similarly. If their spiritual experience or journey is the root source of what one might call their creative inspiration, to what extent therefore must their creative work subsequently undergo the scrutiny of further artistic conditioning, constraint and demand? It is perfectly fitting for lyrical content to be weighed against the teaching of scripture as it is essential that the two are not conflicting. But scripture, it might now be said, similarly informs the parameters under which musical composition for the church should be conducted: parameters and aims of unity.

Moving forward cannot simply disregard the obstacles. Discernment may demand that our creativity as composers is theologically weighed and filtered before finding its final resting place in a work which, left to our own musical creative drive, seeks an 'other' final expression – more sophisticated harmonies, greater rhythmic complexity, a larger orchestration. All these may have their day in more specialised contexts, spaces and locations. This is not so much an obstacle but a creative restraint that recognises, builds up and honours the Body of Christ.

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<sup>284</sup> Johansson, *Discipling*, 57f.

The same cannot be said regarding issues of copyright. We must foster a new wisdom, and discipline above convenience when dealing with legalities, whilst balancing the need for real creativity when it seems our congregations, contexts and circumstances all positively conspire in encouraging us to 'sing a new song to the Lord'.<sup>285</sup> Compositionally, we have ever new opportunities to help congregations sing this 'new' song. Dudley-Smith surmises that, 'Those in the pews have the Service read to them; the sermon preached to them; perhaps an anthem sung to them; the sacrament administered to them: but in singing together they come into their own.'<sup>286</sup> It was my belief at the start of this study that congregational singing holds the key to much of this unity becoming a greater reality. It has become my greater belief that musicians hold many of the keys and congregations are held as almost passive locks, waiting to be 'released'.

The itinerancy of some church attenders impacts this scope for unity. Perhaps church musicians could model better a *local* commitment. From within the 'established' denominational structures, which are prone to experience a wide range of disunity from music and musical choices and style and personnel, a solution to, at least in part, some of the persistent trends towards disunity must be found for the current generation, which, at best, may provide a template for future growth where unity, either within church or across churches may be maintained, developed and strengthened.

Similarly, despite reference to Ingalls' work, this thesis has not attempted to critique every musical role within church life, and certainly not the generic role of a 'worship leader'. Accompanists and worship leaders each have their keys into which further research may be given. As composers, we see that ultimately, among other considerations, we hold a variety of keys which directly impact a

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<sup>285</sup> Isaiah 42:10; Psalms 96:1; 98:1; 149:1.

<sup>286</sup> Dudley-Smith, *Functional*, 2.

congregation's ability, inclination and motivation to learn, memorise and sing songs that not only speak about unity but which by their very nature are unifying in the practice of their being corporately sung. Whatever we compose or arrange, may we aim to build up the whole body and encourage them 'e'en so with one accord' to lift their voices to the Lord.

The greater context demands logic and humility. Faith, ultimately, comes from hearing the Word (Rom 10:17). Generally speaking, music in and of itself will never compete with that, though the Archbishops' Commission recognises music's 'power (under God) to convert'.<sup>287</sup> Neither can the study of compositional craft *create* unity. Neill summarises that 'union must be sought not by any uneasy and superficial compromises, but only after profound consideration of the nature of the Church as Christ intended it to be'.<sup>288</sup> This is not solely an international or interdenominational issue, but a core consideration for each and every local fellowship. Wright states that Paul, in Corinthians, 'says it in three different ways: varieties of gifts, but same Spirit; varieties of service, but the same Lord; varieties of working, but the same God who works all in all. It's all one; but it's Spirit, Lord and God'.<sup>289</sup>

Luther's passion for theology, music, unity and congregational singing resonate afresh. Buszin observes that Luther would 'consider the worshipper seated in the pews while arranging his services of worship', and that Luther recognised the power of music to elevate their praise.<sup>290</sup>

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<sup>287</sup> Church of England, ACCMUS, 174.

<sup>288</sup> S. Neill, *The Church and Christian Union: The Bampton Lectures for 1964*, London: OUP, 1968, 3.

<sup>289</sup> Wright, *Pauline Perspectives*, 416.

<sup>290</sup> Buszin, W.E., 'Luther on Music' in *The Music Quarterly*, vol 32, no1 (Jan, 1946) Oxford: OUP, 80-97, citing 85, 94.

## Unity Celebrated

If, indeed, composers are to be subservient to the Word, then appreciating our God-given differences provides our corporate expressions of worship with ever-fresh expressions of musical creativity. This must, borne of a longing for unity, take on a positive desire to build up our brothers and sisters in Christ with whom we regularly offer worship. What works with our immediate, local church may need some degree of alteration in another setting or wider context, but unity, as a proactive motivator must continue to concern itself with the building up of the whole.

It is perhaps at this juncture that we must see afresh the urgency for our visible witness to be one of unity. Ecumenical movements, earnestly following scriptural imperatives towards unity, may stumble on issues of doctrine or sacramental importance<sup>291</sup> but neither music nor musicians should have the position and sway over denominational divides which have marked the ‘worship wars’ of the last fifty years. Moreover, where music itself has the capacity to illustrate, [expand](#) and enhance our understanding of what unity is and how it may be achieved, then it is a worthy aim to seek to do that as an expression of offered worship and as a catalyst to encouraging the whole body of Christ to unite – in praise, in prayer, in adoration, in declaration – in worship.

In summation, this thesis calls for consistent and continued consideration by those whose creativity has capacity to nourish our gathered sung worship. Our gifts are God-given for the benefit of the whole body of Christ. ‘The Commission ... does urge all who are responsible for ordering the worship of parish churches

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<sup>291</sup> J.E. Lesslie Newbiggin, *The Reunion of The Church - A Defence of the South India Scheme*, London: SCM, 1960. 9-22. Newbiggin wrestles with these practicalities in a search for greater church union.

to be sensitive to the variety of people who constitute our congregations.’<sup>292</sup> Our love for God recognises His call for us to love others as ourselves, and in doing so, we represent something of our unity with Him and with each other to a world that then sees Christ’s church in both relationship and action. May our creative endeavours, stem first and foremost from a close relationship with Jesus our Saviour and Lord. As we become closer united in Christ, may all that unites us attract others into the knowledge of and saving relationship with Him. Then may our corporate worship, sung or unsung, be a true reflection of Psalm 133:1: How beautifully attractive and sweetly sounding it is when God’s people live together in constant harmony!

I am not advocating uniformity but rather the embracing of the diversity of all who are committed to being *in* Christ and work towards unity within local contexts and to have music that reflects and inspires that same unity. Any future ‘Commission on Church Music’ must be braver in addressing these fundamental issues.

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<sup>292</sup> Church of England, ACCMUS, 180.

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## **Appendix A**

### **1. Unity in Community**

It is simple human nature that individuals think differently. Christians think about their faith, doctrine and journey also with different opinions in mind. As a result, many issues within church life will garner a variety of responses. Recent discussions in the Church of England have brought about Justin Welby's use of the term 'good disagreement', but this has been seen by some as an agreement to disagree over fundamental issues such as sexual ethics. In practice, the more discrete one considers unity as a goal, it stands to reason that disunity is likely to be a possible outcome as necessary debate is undertaken.

### **2. InHarmony**

InHarmony is the name given for the survey and report of the St. Edmundsbury and Ipswich diocese. The full report, unpublished as at date of initial submission, has been conducted by Richard Hubbard on behalf of the diocese and makes future recommendations to progress the work of churches in making better use of their music and musicians used in gathered worship. It may well be time for another full Archbishops' Commission, but it is heartening to see that work does continue on smaller scales to continually address the practical issues alongside the spiritual ones. The full report was published in January 2018.



### 3. Porter Interviews

Nemi's interview stood out for the reason that she refers to listening repeatedly, while another interviewee refers to the opportunity as 'a good sing'.<sup>293</sup> p 65. While Porter qualifies both responses, it is clear that their engagement with, and meanings derived from, congregational music is experienced in very different ways. A third respondent (Rhiana) stated that if a certain lyric stood out, that she would 'meditate on that, no matter what everyone else is singing ... I stay in that place'.<sup>294</sup>

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<sup>293</sup> Charlotte – interview 25<sup>th</sup> February 2012 with Porter, *Contemporary Worship Music and Everyday Musical Lives*. P65

<sup>294</sup> Rhiana – interview 9<sup>th</sup> May 2012 with Porter. P69.

## Appendix B

### 1. Scales

My general observation is that whilst there exist many songs based in a minor key, they tend to serve a particular purpose of expression. Whilst this has great scope for discussion and further research, it appears to fall beyond the remit of this particular study. Songs such as *The Battle Belongs To The Lord (In Heavenly Armour)*, *From Heaven You Came (The Servant King)*, *You Call Me Out Upon The Waters (Oceans)* and *Let All Mortal Flesh Keep Silence* are established and well known, but arguably appear primarily intentioned to be vehicles for expressing something from within one's spirit. Alongside these, songs such as *King of Kings and Lord of Lords*, *El Shaddai*, *Jehovah Jireh*, *When the Spirit of the Lord is Upon My Heart* and *Through Our God We Shall Do Valiantly*; these try to capture something of a Jewish praise feel in both their melodic movement and accompaniment style.

### 2. Pentatonic Scale Songs

I do not include *Bind Us Together* and *How Great is Our God* (chorus) as there is no 'sixth' note of the (major) scale present, nor do I include *When I Survey* as it was not always explicit which tune was at use. Whilst *Waly Waly* leans heavily toward the pentatonic, the hymnal tune 'Rockingham' by Edward Miller in 1790 does not.

### 3. Notes, Scales and Their Impact on us

For a fuller discussion on how the brain experiences and interprets musical interactions and expectations, see the whole World Science Festival panel lecture at <http://www.worldsciencefestival.com/videos/notes-and-neurons-in-search-of-the-common-chorus/#comments> (Accessed 17<sup>th</sup> March 2016).

#### 4. All My Hope

With regards to a harmonically complex hymn arrangement, this is both a potential hindrance and also its inherent beauty: On the one hand, arrangements such as Parry's 'Jerusalem' or *Dear Lord and Father of Mankind*, (tune: 'Repton', also by Parry,) or *Thy*<sup>295</sup> *Hand, O God Has Guided*<sup>296</sup>, (tune: 'Thornbury' by B. Harwood), may be deemed to be of great musical quality. However, these hymns may well be avoided due to the manual dexterity required from some church musicians (as opposed to a classically trained organ scholar), *All My Hope* demands frequent chord changes and apparent modulations of key.<sup>297</sup> However, there is alongside these features, often such an appreciation for the beauty of the arrangements themselves that musicians might well aspire to be able to play them as accurately as possible, rather than to settle for simpler harmonies for expediency.

#### 5. Unity of Association

Giles soberly comments on the more obvious pitfalls of hymn-setting to what might be a theme tune to a television series or music with other connotations.<sup>298</sup>

He summarises:

'Ultimately, with any of these transferences of music from one realm to another, we must ask whether they work well, whether they are edifying, and most importantly whether they serve to glorify God and uplift our worship. Singing 'At the name of Jesus' to 'Land of Hope and Glory' may well conjure up all kinds of jingoistic images and may not be such a good

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<sup>295</sup> Some versions may have 'Your...' as opposed to 'Thy...'.

<sup>296</sup> Words by E.H. Plumptre (1821-1891)

<sup>297</sup> Many hymns might be expected to have at least one 'accidental' note at or towards its half way point, indicating that we are at the middle of the verse perhaps. This would, if so, be most likely the sharpened sub-dominant note as a means of arriving in the key of the dominant. In the case of *All My Hope* there are around thirteen 'accidentals' within 'Michael', giving the piece a fluidity of structure that arguably enhances both its musical 'value' as well as its aesthetic beauty.

<sup>298</sup> Giles, *Music*, 78.

idea, but this setting of 'Be still, my soul' to FINLANDIA is much more successful.'<sup>299</sup>

## 6. Inclusion

What does it say of a fellowship where guitars, basses and drums lead each week, while there are unrecognised and unsought members who are skilled, graded and experienced on other instruments? Are they not deemed fit to be included? If not, why not? In this instance, the idea of change brings a daunting prospect of those currently leading to become well-versed in multi-instrumental techniques and abilities, as well as the weekly prospect of part-arranging, score production and record-keeping. Or it could simply be that through lack of thought, other potentially gifted musicians have no access.

Is this a call for all churches to be musically accompanied by orchestras? No. But the current situation appears to be that such efforts are too much work and not worth the time. In this climate therefore, a reliance on what is at the moment, is tantamount to resistance to future change. But, unity in terms of opportunity for involvement and unity of other kinds must be defined separately if we are to identify specific areas in which musicians can serve as a force for wider, lasting unity within our congregations. In his book, *In Tuneful Accord*, Whitbourne<sup>300</sup> contrasts the City of Barchester Chamber Orchestra, (CBCO) who audition primarily on musical ability, with St Mary's Church, Barchester who draw their musicians primarily from within the church community. Both therefore exhibit different priorities for unity, before the practical music-making begins. Of course, this is stark in its comparison. More readily identifiable at church level alone might be those who form because of level of ability whilst others form because of availability. Many gifted musicians may not be included because they

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<sup>299</sup> Giles, *Music*, 79.

<sup>300</sup> James Whitbourn, *In Tuneful Accord*.39f.

are unable to fit with the one rehearsal slot offered each week. But it is worth considering whether our congregations secretly harbour skilled musicians with a call to be involved musically, but feel they will not 'fit' because there are no visible or offered opportunities.

## **7. Personal Reflection**

For me, therefore, the concept of musical unity can exist on many different levels, many of which are beyond the scope of this thesis, but include love for the choice of media: piano, orchestral, choral, etc., and the resultant conversations with others who share a love for that same mode of performance. It can be represented by the shared journey of those who may work together on a performance for weeks or even months, where different interpretations are discussed and critically argued before agreeing on a united goal or acknowledged creative tension.

## Appendix C

### 1. Survey Questionnaire

**P A Griffith**

#### **RESEARCH QUESTIONNAIRE:**

**\*\*CONFIDENTIAL\*\***



#### **Music, Congregational Singing and Promoting Church Unity**



Participant Number:

P					
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**MTh Research, London School of Theology**

**Supervisor: Chris Grey**



Please answer the following questions fully and honestly. Missing or inaccurate data may complicate the evaluation of the research. You are free to give additional information if you believe this to be pertinent to the study, although its relevance will ultimately be determined by the Researcher and their Supervisors.

Prior to completing this questionnaire, you should have been given both an Information Sheet and a Consent Form. Please note: Completion of this questionnaire also implies your explicit, informed consent to take part. You remain free to withdraw consent up to midnight on 16<sup>th</sup> July 2016

Many thanks for your participation.

**Questions requiring a scaled response should be graded or evaluated as follows:**

1	2	3	4	5
I Strongly disagree	I disagree	I am neutral	I agree	I strongly agree

**Or**

1	2	3	4	5
Of no importance whatsoever	Of limited importance	I am neutral	This is important	This is essential

Some questions may not apply, in which case, simply state **n/a**.

If you do not know an answer, please state **unknown**.

Some questions require a tick, ✓ if applicable, or a **Yes / No** answer.

Some questions require you to circle the correct option: eg.

Church Leader  
Worship Leader  
Instrumentalist  
Congregation  
Choir member

## Please answer the following:

### Section A: Personal Details:

1	Gender:	M / F
2	Age:	
3	Circle the role that best fits your most regular participation.	Church Leader Worship Leader Instrumentalist Congregation Choir member Singer (other)
4	If you are an instrumentalist, which instrument do you play most regularly?	
5	Vocal Part, if Known (Soprano / Alto / Tenor / Bass)	
6	Do you sing regularly as part of a choir or other singing group?	Y / N
7	I sing regularly as part of a church choir.	Y / N
8	I sing regularly as part of a church congregation.	Y / N
9	For how many years would you say you have been singing in such groups or as a soloist?	
10	Vocal range if known, in format: __ below Middle C to __ above Middle C. Please indicate octave.	
11	I have experience of singing as a soloist in public. 1.....5	
12	I cannot sight-read any music. 1.....5	
13	I struggle to sight-read music. 1.....5	
14	I can sight-read music fluently in order to sing from music.	Y / N
15	I am able to consistently sing in tune with others and with instruments	Y / N
16	I consider myself to have a good singing ability. 1.....5	
17	As a member of the congregation, I enjoy singing. 1.....5	
18	I find congregational singing helpful to my worship... 1.....5	
19	The church service I most regularly attend could be described as:	'Traditional' Contemporary Meditative Pentecostal other: (please state)
20	I know most of the songs we sing at that service. 1.....5	



## Section B: Personal Experience and Opinion:

21	In the last <b>TWO MONTHS</b> of church attendance, how many songs / hymns have you not known?	
22	Does your church use a hymn book or songbook?	Y / N
23	Does your church use a screen to project words to hymns and songs?	Y / N
24	Does your church use a service sheet for each service with words on?	Y / N
25	Does your church have an organ which is used for some services?	Y / N
26	Does the church organ and piano (or band) ever play together?	Y / N
27	Thinking about the LYRICS to hymns, please list <u>your</u> 'favourite' top 5 hymns.	1 2 3 4 5
28	Thinking about the MUSIC to hymns, please list <u>your</u> 'favourite' top 5 hymns.	1 2 3 4 5
29	Thinking about the LYRICS to contemporary worship songs, please list <u>your</u> 'favourite' top 5.	1 2 3 4 5
30	Thinking about the MUSIC to contemporary worship songs, please list <u>your</u> 'favourite' top 5	1 2 3 4 5
30(a)	Please state which three songs or hymns, in your opinion encourage churches to greater experiences of unity. If you can, please give your reasons for these choices. If these songs are not in general circulation, please state author, composer and approximate date of composition.	
1		
2		
3		
30(b)	Any Additional Information:	





## Section E: Congregational Singing:

Please answer the following questions or statements by grading accordingly

1	2	3	4	5
Of no importance whatsoever	Of limited importance	I am neutral	This is important	This is essential

49	How central to your experience of corporate worship is congregational singing?	
50	How important to you is where you sit during a church service?	
51	How important to you is instrumental accompaniment during congregational singing?	
52	How important to you is a vocal lead during congregational singing?	
53	How important to you is a choir during congregational singing?	
54	To what extent do you value singing without any instruments?	
55	To what extent do you value moments or periods of silence in a service?	
56	How important is it for you to hear people singing in parts rather than unison?	
57	How important is it for you to hear people singing in unison rather than parts?	
58	How important is it to you that your church have a vision statement or motto?	

Please answer YES or NO:

59	Do you sing during periods of congregational singing?	Y / N
60	Do you perceive that you have a 'good' singing voice?	Y / N
61	Do you perceive 'worship leaders' as having a 'better' singing voice than yourself?	Y / N
62	Many songs are too low in pitch for me to sing well.	Y / N
63	Most songs are at the right pitch for me to sing well.	Y / N
64	Many songs are too high in pitch for me to sing well.	Y / N
65	Do you sing in private?	Y / N
66	I prefer hymns than contemporary worship songs.	Y / N
67	I prefer contemporary worship songs than hymns	Y / N
68	I tend to sit alone during a church service.	Y / N
69	I tend to sit with a only a few people (friends / family : up to 5 people) during a church service.	Y / N
70	I tend to sit near the back during a church service.	Y / N
71	I tend to sit near the front during a church service.	Y / N
72	I believe I can engage in worship by listening to a choir.	Y / N
73	I believe I can engage in worship by listening to a band.	Y / N
74	I believe I can engage in worship by listening to an organ / piano / other.	Y / N

75	Are you aware of any disagreements currently circulating within your church regarding music for congregational worship?	Y / N
76	If you answered 'yes' to the last question, please circle ONLY if one of these is a contributing factor:	Too few songs in repertoire Too many songs in repertoire Too few hymns Too many hymns Too few contemporary songs Too many contemporary songs Songs are too hard to sing Choice of instruments Number of instruments Volume of instruments
77	Have any of the issues in Q76 resulted in relational disunity? (Have people fallen out?)	
78	Which songbook resource does your church use? Tick as many as you are aware and name others.	Mission Praise Book numbers _____ Songs of Fellowship Book nos _____ Hymns Ancient & Modern Hymns Ancient & Modern, Revised The English Hymnal Rejoice and Sing The Baptist Hymnal Church Hymnary Complete Anglican Hymns, Old & New Other _____ Other _____ _____
79	Are you aware of any vision statement which your church may have which specifically mentions unity?	Y / N
80	Thank you so much for your time in completing this questionnaire. If it has sparked any thoughts which you may have regarding music used in your church, or the place of congregational singing, or church unity, please add your comments, concerns or ideas here.	

### C.1.2 Favourite hymns because of lyrics by rank

	Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>Amazing Grace</i>	4	3	2	3	2	14
2	<i>How Great Thou Art</i>	4	2	1	3	1	11
3	<i>And Can It Be</i>	3	3	2	3		11
4	<i>When I Survey</i>	6		1	1	1	9
5	<i>Be Thou My Vision</i>	1	1	4	1	2	9
6	<i>Crown Him With Many Crowns</i>	2	1	1	2		6
7	<i>Love Divine / God Is Love (Blaenwern)</i>	1	2	2		1	6
8	<i>Before The Throne Of God Above</i>	1	1	3	1		6
9	<i>Tell Out My Soul</i>	1			1	4	6
10	<i>Come Thou Fount</i>	2		2	1		5
11	<i>Praise My Soul The King Of Heaven</i>	2			3		5
12	<i>Blessed Assurance</i>	1	2	1	1		5
13	<i>When Peace Like A River (It Is Well)</i>	1	1	1	1	1	5
14	<i>Thine Be The Glory</i>			2	1	2	5
15	<i>O Come, All Ye Faithful</i>	2		1	1		4
16	<i>Great Is Thy Faithfulness</i>	2			1	1	4
17	<i>In Christ Alone</i>	2			1	1	4
18	<i>I Stand Amazed</i>	1		2		1	4
19	<i>My Song Is Love Unknown</i>		1	3			4
20	<i>To God Be The Glory</i>		1	1		2	4
21	<i>The Lord's My Shepherd</i>	1	1			1	3
22	<i>How Deep The Father's Love</i>	1			1	1	3
23	<i>All Hail The Power Of Jesus' Name</i>		3				3
24	<i>At The Name Of Jesus</i>		1	1	1		3
25	<i>'Jerusalem'</i>		1	1		1	3
26	<i>Here Is Love Vast As The Ocean</i>			1	1	1	3
27	<i>I Will Sing The Wondrous Story</i>	1	1				2
28	<i>Dear Lord And Father Of Mankind</i>	1		1			2
29	<i>I Vow To Thee My Country</i>	1			1		2
30	<i>Holy, Holy, Holy (Nicaea)</i>	1				1	2
31	<i>Praise To The Lord, The Almighty</i>		2				2
32	<i>The Day Thou Gavest</i>		2				2
33	<i>Shine Jesus Shine</i>			2			2
34	<i>Finlandia (Be Still My Soul?)</i>			1	1		2
35	<i>Christ The Lord Is Risen Today</i>			1		1	2
36	<i>There Is A Green Hill</i>			1		1	2
37	<i>I Cannot Tell</i>				1	1	2
38	<i>Above All Power</i>	1					1
39	<i>Be Still For The Presence</i>	1					1
40	<i>Jesu Lover Of My Soul</i>	1					1
41	<i>Lord Of All Hopefulness</i>	1					1
42	<i>May The Mind Of Christ My Saviour</i>	1					1
43	<i>O Christ Our Hope, Our Head</i>	1					1
44	<i>Ten Thousand Angels (Fred Bock)</i>	1					1
45	<i>These Are The Days Of Elijah</i>	1					1
46	<i>Beautiful Lord</i>		1				1
47	<i>Face To Face With Christ My Saviour</i>		1				1
48	<i>From Heaven You Came</i>		1				1

49	<i>Hark The Heralds Angels Sing</i>		1				1
50	<i>How Sweet The Name Of Jesus Sounds</i>		1				1
51	<i>Jesus Name Above All Names</i>		1				1
52	<i>Joyful Joyful</i>		1				1
53	<i>Make Me A Channel Of Your Peace</i>		1				1
54	<i>O Come, O Come, Emmanuel</i>		1				1
55	<i>Oh The Deep, Deep Love Of Jesus</i>		1				1
56	<i>Rejoice The Lord Is King</i>		1				1
57	<i>There Is A Redeemer</i>		1				1
58	<i>Will You Come And Follow Me</i>		1				1
59	<i>God Is Working His Purpose Out</i>			1			1
60	<i>Jesus Christ Is Risen Today</i>			1			1
61	<i>Moses I Know You're The Man</i>			1			1
62	<i>O Holy Night</i>			1			1
63	<i>O Jesus, Saviour Of Mankind</i>			1			1
64	<i>The Old Rugged Cross</i>			1			1
65	<i>What A Friend We Have In Jesus</i>			1			1
66	<i>What a Wonderful Change</i>			1			1
67	<i>When A Knight Won His Spurs</i>			1			1
68	<i>A Mighty Fortress Is Our God</i>				1		1
69	<i>Abide With Me</i>				1		1
70	<i>All Creatures Of Our God And King</i>				1		1
71	<i>For The Beauty Of The Earth</i>				1		1
72	<i>Forgive Our Sins As We Forgive</i>				1		1
73	<i>Guide Me O Thou Great Jehovah</i>				1		1
74	<i>Jesus Was Slain For Me</i>				1		1
75	<i>Name Of All Majesty</i>				1		1
76	<i>Now Thank We All Our God</i>				1		1
77	<i>O Breath Of Life</i>				1		1
78	<i>O God Beyond All Praising</i>				1		1
79	<i>O Worship The King</i>				1		1
80	<i>As The Deer Pants</i>					1	1
81	<i>Awake My Soul And With The Sun</i>					1	1
82	<i>Christ The Redeemer</i>					1	1
83	<i>He Who Would Valliant Be</i>					1	1
84	<i>Jesus The Name High Over All</i>					1	1
85	<i>Lift Jesus Higher</i>					1	1
86	<i>Low In The Grave He Lay</i>					1	1
87	<i>My Heart Is Filled With Thankfulness</i>					1	1
88	<i>O For A Thousand Tongues</i>					1	1
89	<i>O Worship The Lord In The Beauty Of Holiness</i>					1	1
90	<i>Oh Happy Day</i>					1	1
91	<i>We'll Walk The Land</i>					1	1
92	<i>What Can Wash Away My Sin</i>					1	1
93	<i>What Wondrous Love Is This</i>					1	1

### C.1.3 Favourite hymns because of lyrics, in alphabetical order.

Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
<i>A Safe Stronghold</i>					1	1
<i>Abba Father Let Me Be</i>	1					1
<i>Abide With Me</i>		2	1			3
<i>All Creatures Of Our God And King</i>			1			1
<i>All Hail The Power Of Jesus' Name</i>		2				2
<i>All Things Bright And Beautiful</i>		1				1
<i>All To Jesus I Surrender</i>					1	1
<i>Amazing Grace</i>	6	7	2	6	1	22
<i>And Can It Be</i>	4	1	2	2	1	10
<i>As The Deer Pants</i>		1		1		2
<i>At The Name Of Jesus</i>			1		1	2
<i>Awake My Soul (R&amp;S)? or TOMS)</i>	1					1
<i>Be Still (Version unstated)</i>					1	1
<i>Be Still My Soul</i>				1		1
<i>Be Thou My Vision</i>	1	2	2	3	2	10
<i>Before The Throne Of God Above</i>	1	2		2	1	6
<i>Blessed Assurance</i>	1		2	1	1	5
<i>Brother, Sister</i>		1				1
<i>Christ The Lord Is Risen Today</i>		1				1
<i>Christ The Redeemer</i>					1	1
<i>Come Thou Fount</i>	2		3			5
<i>Crown Him With Many Crowns</i>	2	1	3	4	5	15
<i>Dear Lord And Father Of Mankind</i>	1	3		1		5
<i>Eternal Father Strong To Save</i>		1				1
<i>Facing A Task Unfinished</i>					1	1
<i>Faithful Vigil Ended</i>			1			1
<i>For The Beauty Of The Earth</i>				1		1
<i>From Heaven You Came</i>			1			1
<i>God Sent His Son, (BHL)*+1</i>			1			1
<i>Great Is Thy Faithfulness</i>	2	3	2	3		10
<i>He Who Would Valiant Be</i>				1		1
<i>Holy, Holy, Holy (Nicea)</i>	1			2	1	4
<i>How Deep The Father's Love For Us</i>		1			2	3
<i>How Great Thou Art</i>	8	6	1		3	18
<i>I Believe (unstated)</i>				1		1
<i>I Cannot Tell</i>				1		1
<i>I Have A Hope That's Burning</i>				1		1
<i>I Stand Amazed In The Presence</i>	1		1	2		4
<i>I The Lord Of Sea And Sky (Here I Am, Lord)</i>	1					1
<i>I Will Remember Thee</i>			1			1
<i>I'd Rather Have Jesus</i>				1		1
<i>Immortal Honours</i>		1				1
<i>Immortal Invisible</i>	2		1			3
<i>In Christ Alone</i>	3	1	3			7
<i>In Christ There Is No East Or West</i>			1			1



<i>In Heavenly Love Abiding</i>					1	1
<i>It Is Well</i>	1	1	2		2	6
<i>Jesus Shall Reign</i>		1				1
<i>Jesus Shall Take The Highest Honour</i>	1					1
<i>Jesus The Name High Over All</i>				1		1
<i>Just As I Am</i>					1	1
<i>King Of Kings</i>			1			1
<i>Lead Us Heavenly Father, Lead Us</i>			1			1
<i>Lo He Comes</i>				1		1
<i>Lo He Comes With Clouds Descending</i>				1		1
<i>Lord Jesus I Love Thee</i>	1					1
<i>Lord Of All Hopefulness</i>	1		1			2
<i>Lord Of My Life</i>	1					1
<i>Lord, For The Years</i>			1			1
<i>Love Divine</i>	2		1	1		4
<i>Man Of Sorrows</i>					1	1
<i>May The Mind Of Christ My Saviour</i>			1			1
<i>Meekness And Majesty</i>				1		1
<i>My Jesus I Love Thee</i>			1		1	2
<i>Now Thank We All Our God</i>				1		1
<i>O Come All Ye Faithful</i>	1					1
<i>O For A Thousand Tongues</i>					1	1
<i>O Holy Night</i>			1			1
<i>O Jesus I Have Promised</i>		1				1
<i>Oh Happy Day</i>					1	1
<i>Praise My Soul</i>	1				1	2
<i>Praise To The Lord, The Almighty</i>	1				1	2
<i>Safe In The Shadow</i>		1				1
<i>Take My Life And Let It Be</i>		1			1	2
<i>Teach Me My God And King</i>					1	1
<i>Teach Me Thy Way</i>		1				1
<i>Tell Out My Soul</i>	1			1	1	3
<i>Ten Thousand Angels</i>				1		1
<i>The Church's One Foundation</i>	1					1
<i>The Day Thou Gavest</i>		1				1
<i>The Kingdom Of God Is J...</i>				1		1
<i>The Lord's My Shepherd</i>		1		1	4	6
<i>The Old Rugged Cross</i>	1			1	1	3
<i>The Price Is Paid</i>			1			1
<i>There Is A Green Hill Far Away</i>	1					1
<i>There Is A Redeemer</i>	1		1			2
<i>Thine Be The Glory</i>		1	1	2	2	6
<i>To God Be The Glory</i>	1		2		1	4
<i>What A Friend We Have In Jesus</i>		1	1			2
<i>What Wondrous Love Is This</i>			1			1
<i>When I Survey</i>	2	5	3	1	5	16

### C.1.4 Favourite Hymns because of Music, by rank

	Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>10,000 Reasons</i>	2	2	2		2	8
2	<i>Cornerstone</i>	3	3				6
3	<i>In Christ Alone</i>	3	2		1		6
4	<i>Blessed Be Your Name</i>	2		2	2		6
5	<i>You Call Me Out... (Oceans)</i>		1	2	2	1	6
6	<i>The Lord's My Shepherd</i>	2	1	1			4
7	<i>Mighty To Save ENC</i>		1	1	1	1	4
8	<i>Forever (The Moon And Stars)</i>	1		1	1		3
9	<i>Hosanna (Hillsong)</i>	1		1	1		3
10	<i>The Stand</i>	1			1	1	3
11	<i>Speak O Lord</i>		1	1	1		3
12	<i>You're Beautiful (Wickham)</i>				1	2	3
13	<i>Good, Good Father</i>	1	1				2
14	<i>The Greatest Day in History</i>	1	1				2
15	<i>Come Now Is The Time To Worship</i>	1		1			2
16	<i>God I Look To You</i>	1		1			2
17	<i>Strength Will Rise</i>	1		1			2
18	<i>Above All Power</i>	1			1		2
19	<i>Great Are You Lord</i>	1			1		2
20	<i>King Of My Heart</i>	1			1		2
21	<i>There Is A Higher Throne</i>	1			1		2
22	<i>Hear The Call Of The Kingdom</i>	1				1	2
23	<i>When I Was Lost</i>	1				1	2
24	<i>Hallelujah (Be High And Lifted Up)</i>		2				2
25	<i>Your Love Never Fails (NCS)</i>		2				2
26	<i>Amazing Grace (MCAG)</i>		1			1	2
27	<i>Come People Of The risen King</i>		1			1	2
28	<i>Jesus Is The Name We Honour</i>		1			1	2
29	<i>No Longer Slaves</i>		1			1	2
30	<i>There Is A Hope (Townend)</i>		1			1	2
31	<i>Wildfire</i>		1			1	2
32	<i>Jesus, Jesus, Holy And Anointed One</i>			2			2
33	<i>How Great Is Our God</i>			1	1		2
34	<i>See What A Morning</i>			1	1		2
35	<i>Revelation Song</i>			1		1	2
36	<i>King Of Kings, Majesty</i>				1	1	2
37	<i>Light Of The World</i>					2	2
38	<i>All My Days</i>	1					1
39	<i>Ascribe Greatness</i>	1					1
40	<i>God's Great Dance Floor</i>	1					1
41	<i>Great Is The Lord And Most Worthy Of Praise</i>	1					1
42	<i>Great Is Your Mercy (Donnie McClurkin)</i>	1					1
43	<i>Here Is love</i>	1					1
44	<i>Holy Spirit (Unstated)</i>	1					1

45	<i>I Touched The Sky (Hillsong)</i>	1				1
46	<i>Kingdom Come</i>	1				1
47	<i>Lord I Need You</i>	1				1
48	<i>My Lighthouse</i>	1				1
49	<i>My Portion</i>	1				1
50	<i>O Praise Him</i>	1				1
51	<i>Oh To See The Dawn</i>	1				1
52	<i>Still (Hillsong)</i>	1				1
53	<i>The Ascension</i>	1				1
54	<i>The Cost (Rend Collective)</i>	1				1
55	<i>We Dance</i>	1				1
56	<i>Your Grace Is Enough</i>	1				1
57	<i>All Hail The Lamb</i>		1			1
58	<i>At Your Name</i>		1			1
59	<i>Better Is One Day</i>		1			1
60	<i>By Faith (Getty)</i>		1			1
61	<i>El Shaddai (Diana Waddell)</i>		1			1
62	<i>Faithful One</i>		1			1
63	<i>He Is Exalted</i>		1			1
64	<i>Let It Be Known</i>		1			1
65	<i>Louder</i>		1			1
66	<i>My God Has Rescued Me</i>		1			1
67	<i>Over The Mountains And The Sea</i>		1			1
68	<i>Psalm 62 (Aaron Keys)</i>		1			1
69	<i>Scandal Of Grace</i>		1			1
70	<i>Song Of Solomon</i>		1			1
71	<i>Thanks Be To God (We Have Overcome)</i>		1			1
72	<i>There's No Other Name (Padilla)</i>		1			1
73	<i>Voice Of Hope</i>		1			1
74	<i>You Are Beautiful Beyond Description</i>		1			1
75	<i>You Are Good</i>		1			1
76	<i>You Are Holy / Prince Of Peace</i>		1			1
77	<i>You Bled</i>		1			1
78	<i>Adoration (We Bow Our Hearts)</i>			1		1
79	<i>Beauty For Ashes</i>			1		1
80	<i>Father God I Wonder</i>			1		1
81	<i>Hope And Glory</i>			1		1
82	<i>How Many Kings (Downhere)</i>			1		1
83	<i>I Believe In God...The Creed</i>			1		1
84	<i>I Will Offer Up My Life</i>			1		1
85	<i>Indescribable</i>			1		1
86	<i>Jesus Shall Take The Highest Honour</i>			1		1
87	<i>Jesus You Alone</i>			1		1
88	<i>Loved Before The Dawn Of Time</i>			1		1
89	<i>Majesty (Unstated)</i>			1		1
90	<i>Make Me Yours (Diana Waddell)</i>			1		1
91	<i>More Love, More Power</i>			1		1
92	<i>Open The Eyes Of My Heart</i>			1		1
93	<i>See What A Morning</i>			1		1

94	<i>Shout To The Lord (MJMS?)</i>			1			1
95	<i>The Father's Song</i>			1			1
96	<i>The Greatness Of Our God</i>			1			1
97	<i>This I Believe</i>			1			1
98	<i>This Is Amazing Grace</i>			1			1
99	<i>Through You (Nothing Is Impossible)</i>			1			1
100	<i>Who Am I</i>			1			1
101	<i>Winter Snow (Tomlin)</i>			1			1
102	<i>A Morning Dawns</i>				1		1
103	<i>Adoration (We Bow Our Hearts)</i>				1		1
104	<i>Alpha And Omega</i>				1		1
105	<i>Calvary (Hillsong)</i>				1		1
106	<i>Come Thou Fount</i>				1		1
107	<i>From Heaven You Came</i>				1		1
108	<i>Glorious Day (Living He Loved)</i>				1		1
109	<i>How Deep The Father's Love For Us</i>				1		1
110	<i>I Will Follow (Vertical Church Band)</i>				1		1
111	<i>Jesus Is Lord (Twnd)</i>				1		1
112	<i>Jesus Lover Of My Soul</i>				1		1
113	<i>Lead The Way</i>				1		1
114	<i>Men Of Faith</i>				1		1
115	<i>Old Time Religion</i>				1		1
116	<i>Our God(unstated)</i>				1		1
117	<i>Praise You In This Storm (Casting Crowns)</i>				1		1
118	<i>Purify My Heart</i>				1		1
119	<i>Sovereign Over Us</i>				1		1
120	<i>The Cross Stands</i>				1		1
121	<i>The Lord Is Gracious And Compassionate</i>				1		1
122	<i>There is No One Like You</i>				1		1
123	<i>There's A Place (Because Of You)</i>				1		1
124	<i>There's No Greater Name Than Jesus</i>				1		1
125	<i>Unbroken Praise</i>				1		1
126	<i>You Make Me Brave</i>				1		1
127	<i>You Raise Me Up</i>				1		1
128	<i>Alive (Hillsong)</i>					1	1
129	<i>All Heaven Declares</i>					1	1
130	<i>All I Am (Wickham)</i>					1	1
131	<i>Beautiful One</i>					1	1
132	<i>Christ In My Living</i>					1	1
133	<i>Head To The Heart</i>					1	1
134	<i>Holy (Wedding Day)</i>					1	1
135	<i>I Will Rise</i>					1	1
136	<i>I've Found Jesus</i>					1	1
137	<i>It Is Well (When Peace Like a River)</i>					1	1
138	<i>Jesus Christ, I Think Upon</i>					1	1
139	<i>Just A Closer Walk</i>					1	1
140	<i>My Redeemer Lives (I Know He Rescued My Soul)</i>					1	1

141	<i>O My Soul Arise And Bless</i>					1	1
142	<i>Shine Jesus Shine</i>					1	1
143	<i>Spirit Fall</i>					1	1
144	<i>Take My Life (Latty)</i>					1	1
145	<i>Thank You For Saving Me</i>					1	1
146	<i>The Lion And The Lamb</i>					1	1
147	<i>What Can I Bring To You</i>					1	1
148	<i>Yahweh (Hillsong)</i>					1	1
149	<i>Your Love Never Fails (One Thing Remains)</i>					1	1

### C.1.5 Favourite hymn music in alphabetical order

Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
<i>A Mighty Fortress Is Our God</i>				1		1
<i>Abide With Me</i>				1		1
<i>Above All Power</i>	1					1
<i>All Creatures Of Our God And King</i>				1		1
<i>All Hail The Power Of Jesus' Name</i>		3				3
<i>Amazing Grace</i>	4	3	2	3	2	14
<i>And Can It Be</i>	3	3	2	3		11
<i>As The Deer Pants</i>					1	1
<i>At The Name Of Jesus</i>		1	1	1		3
<i>Awake My Soul And With The Sun</i>					1	1
<i>Be Still For The Presence</i>	1					1
<i>Be Thou My Vision</i>	1	1	4	1	2	9
<i>Beautiful Lord</i>		1				1
<i>Before The Throne Of God Above</i>	1	1	3	1		6
<i>Blessed Assurance</i>	1	2	1	1		5
<i>Christ The Lord Is Risen Today</i>			1		1	2
<i>Christ The Redeemer</i>					1	1
<i>Come Thou Fount</i>	2		2	1		5
<i>Crown Him With Many Crowns</i>	2	1	1	2		6
<i>Dear Lord And Father Of Mankind</i>	1		1			2
<i>Face To Face With Christ My Saviour</i>		1				1
<i>Finlandia (Be Still My Soul?)</i>			1	1		2
<i>For The Beauty Of The Earth</i>				1		1
<i>Forgive Our Sins As We Forgive</i>				1		1
<i>From Heaven You Came</i>		1				1
<i>God Is Working His Purpose Out</i>			1			1
<i>Great Is Thy Faithfulness</i>	2			1	1	4
<i>Guide Me O Thou Great Jehovah</i>				1		1
<i>Hark The Heralds Angels Sing</i>		1				1
<i>He Who Would Valliant Be</i>					1	1
<i>Here Is Love Vast As The Ocean</i>			1	1	1	3
<i>Holy, Holy, Holy (Nicea)</i>	1				1	2
<i>How Deep The Father's Love</i>	1			1	1	3
<i>How Great Thou Art</i>	4	2	1	3	1	11
<i>How Sweet The Name Of Jesus Sounds</i>		1				1
<i>I Cannot Tell</i>				1	1	2
<i>I Stand Amazed</i>	1		2		1	4
<i>I Vow To Thee My Country</i>	1			1		2
<i>I Will Sing The Wondrous Story</i>	1	1				2

<i>In Christ Alone</i>	2			1	1	4
<i>Jerusalem</i>		1	1		1	3
<i>Jesu Lover Of My Soul</i>	1					1
<i>Jesus Christ Is Risen Today</i>			1			1
<i>Jesus Name Above All Names</i>		1				1
<i>Jesus The Name High Over All</i>					1	1
<i>Jesus Was Slain For Me</i>				1		1
<i>Joyful Joyful</i>		1				1
<i>Lift Jesus Higher</i>					1	1
<i>Lord Of All Hopefulness</i>	1					1
<i>Love Divine / God Is Love (Blaenwern)</i>	1	2	2		1	6
<i>Low In The Grave He Lay</i>					1	1
<i>Make Me A Channel Of Your Peace</i>		1				1
<i>May The Mind Of Christ My Saviour</i>	1					1
<i>Moses I Know You're The Man</i>			1			1
<i>My Heart Is Filled With Thankfulness</i>					1	1
<i>My Song Is Love Unknown</i>		1	3			4
<i>Name Of All Majesty</i>				1		1
<i>Now Thank We All Our God</i>				1		1
<i>O Breath Of Life</i>				1		1
<i>O Christ Our Hope, Our Head</i>	1					1
<i>O Come, All Ye Faithful</i>	2		1	1		4
<i>O Come, O Come, Emmanuel</i>		1				1
<i>O For A Thousand Tongues</i>					1	1
<i>O God Beyond All Praising</i>				1		1
<i>O Holy Night</i>			1			1
<i>O Jesus, Saviour Of Mankind</i>			1			1
<i>O Worship The King</i>				1		1
<i>O Worship The Lord In The Beauty Of Holiness</i>					1	1
<i>Oh Happy Day</i>					1	1
<i>Oh The Deep, Deep Love Of Jesus</i>		1				1
<i>Praise My Soul The King Of Heaven</i>	2			3		5
<i>Praise To The Lord, The Almighty</i>		2				2
<i>Rejoice The Lord Is King</i>		1				1
<i>Shine Jesus Shine</i>			2			2
<i>Tell Out My Soul</i>	1			1	4	6
<i>Ten Thousand Angels (Fred Bock)</i>	1					1
<i>The Day Thou Gavest</i>		2				2
<i>The Lord's My Shepherd</i>	1	1			1	3
<i>The Old Rugged Cross</i>			1			1
<i>There Is A Green Hill</i>			1		1	2
<i>There Is A Redeemer</i>		1				1
<i>These Are The Days Of Elijah</i>	1					1
<i>Thine Be The Glory</i>			2	1	2	5
<i>To God Be The Glory</i>		1	1		2	4
<i>We'll Walk The Land</i>					1	1
<i>What A Friend We Have In Jesus</i>			1			1
<i>What a Wonderful Change</i>			1			1
<i>What Can Wash Away My Sin</i>					1	1
<i>What Wondrous Love Is This</i>					1	1
<i>When A Knight Won His Spurs</i>			1			1
<i>When I Survey</i>	6		1	1	1	9
<i>When Peace Like A River (It Is Well)</i>	1	1	1	1	1	5
<i>Will You Come And Follow Me</i>		1				1

### C.1.6 Favourite Songs Analysis Lyrics: by rank

	Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>In Christ Alone</i>	5	3	2	1		11
2	<i>You Call Me Out... (Oceans)</i>	4	2	2	1	2	11
3	<i>Blessed Be Your Name</i>	4		1	3	1	9
4	<i>10,000 Reasons</i>	3		5		1	9
5	<i>Cornerstone</i>	2	5			2	9
6	<i>I Believe In God... (The Creed)</i>	2		3	3		8
7	<i>Good, Good Father</i>	2		2		1	5
8	<i>The Stand</i>	1			2	1	4
9	<i>The Lord's My Shepherd</i>		2	1	1		4
10	<i>King Of Kings, Majesty</i>		1		1	2	4
11	<i>Oh To See The Dawn (POTC)</i>	2			1		3
12	<i>The Greatest Day in History</i>	1	1		1		3
13	<i>Your Love Never Fails</i>		1	1	1		3
14	<i>Amazing Grace (MCAG)</i>		1	1		1	3
15	<i>How Deep The Father's Love</i>		1	1		1	3
16	<i>Faithful One</i>				2	1	3
17	<i>Above All Power</i>	2					2
18	<i>All Heaven Declares</i>	1	1				2
19	<i>Amazing Love (I'm Forgiven)</i>	1	1				2
20	<i>Boldly I Approach</i>	1		1			2
21	<i>How Great Is Our God (Tomlin – TSOTK)</i>	1		1			2
22	<i>Before The Throne Of God Above</i>	1			1		2
23	<i>Forever Reign (You Are Good)</i>	1			1		2
24	<i>Sovereign Over Us</i>	1			1		2
25	<i>Holy Spirit</i>	1				1	2
26	<i>Lord I Turn To You * 5=LICTY</i>	1				1	2
27	<i>My Lighthouse</i>	1				1	2
28	<i>See What A Morning</i>		2				2
29	<i>There Is A Redeemer</i>		2				2
30	<i>Majesty, Worship His Majesty</i>		1	1			2
31	<i>Indescribable</i>		1		1		2
32	<i>Lord I Lift Your Name On High</i>		1		1		2
33	<i>Lord I Need You</i>		1		1		2
34	<i>This Is Amazing Grace</i>		1		1		2
35	<i>Jesus Is The Name We Honour</i>		1			1	2
36	<i>You Make Me Brave</i>		1			1	2
37	<i>Rejoice, Rejoice, Christ Is In You</i>			1	1		2
38	<i>Light Of The World</i>			1		1	2
39	<i>I Stand Amazed</i>				1	1	2
40	<i>Purify My Heart</i>				1	1	2
41	<i>You Are Beautiful (Unstated)</i>				1	1	2
42	<i>A Refuge For The Poor *</i>	1					1
43	<i>Beautiful One</i>	1					1
44	<i>Blessing and Honour</i>	1					1
45	<i>Build Your Kingdom Here</i>	1					1
46	<i>Forever (The Moon And Stars)</i>	1					1
47	<i>Here Is Love</i>	1					1
48	<i>Jesus, Lead Us To The Father</i>	1					1
49	<i>Loved Before The Dawn Of Time</i>	1					1

50	<i>Mighty To Save</i>	1				1
51	<i>My Portion</i>	1				1
52	<i>Shine Jesus Shine</i>	1				1
53	<i>Still (Hillsong)</i>	1				1
54	<i>The Cost (Rend Coll)</i>	1				1
55	<i>We Dance</i>	1				1
56	<i>What A Faithful God Have I</i>	1				1
57	<i>All The Way My Saviour Leads Me</i>		1			1
58	<i>Behold the Lamb (Getty)</i>		1			1
59	<i>Blessed Assurance</i>		1			1
60	<i>Calvary (Hillsong 2014)</i>		1			1
61	<i>Deep Cries Out</i>		1			1
62	<i>El Shaddai (Diana Waddell)</i>		1			1
63	<i>From Heaven You Came</i>		1			1
64	<i>God Will Make A Way</i>		1			1
65	<i>Jesus, Only Jesus</i>		1			1
66	<i>Light The Sky</i>		1			1
67	<i>Never Once</i>		1			1
68	<i>O Let The Son Of God Enfold You</i>		1			1
69	<i>Our God Is An Awesome God</i>		1			1
70	<i>Out Of Hiding (Bethel)</i>		1			1
71	<i>Rooftops</i>		1			1
72	<i>Saviour King (Hillsong)</i>		1			1
73	<i>Spirit Of The Living God</i>		1			1
74	<i>Unbroken Praise</i>		1			1
75	<i>Voice Of Hope</i>		1			1
76	<i>With All I Am</i>		1			1
77	<i>All My Days</i>			1		1
78	<i>All That I Am</i>			1		1
79	<i>All To Jesus</i>			1		1
80	<i>Be Lifted High (M W Smith 2006)</i>			1		1
81	<i>Beauty For Ashes</i>			1		1
82	<i>Faithful (Matt Redman)</i>			1		1
83	<i>Father Me</i>			1		1
84	<i>From The Inside Out</i>			1		1
85	<i>Great Is The Lord And Most Worthy</i>			1		1
86	<i>Have It All</i>			1		1
87	<i>I Can Only Imagine</i>			1		1
88	<i>I Will Sing (Don Moen)</i>			1		1
89	<i>I've Had Questions</i>			1		1
90	<i>Lion &amp; The Lamb</i>			1		1
91	<i>Made For Worship (Planet Shakers)</i>			1		1
92	<i>Make Me Yours (Diana Waddell)</i>			1		1
93	<i>Praise The Name</i>			1		1
94	<i>Revelation Song</i>			1		1
95	<i>Soften my Heart</i>			1		1
96	<i>Strength Will Rise</i>			1		1
97	<i>We Glorify Your Name (Maker Of The Heavens)</i>			1		1
98	<i>Who Can Know (I Stand In Awe)</i>			1		1
99	<i>You Laid Aside Your Majesty</i>			1		1
100	<i>Be Thou My Vision</i>				1	1
101	<i>Come Thou Fount</i>				1	1



102	<i>Don't Give Up (Latty)</i>				1		1
103	<i>God I Look To You</i>				1		1
104	<i>God In My Living</i>				1		1
105	<i>How Great Is Our God (TSOTK)</i>				1		1
106	<i>How He Loves Us</i>				1		1
107	<i>I Surrender (unstated)</i>				1		1
108	<i>I Will Follow (Vertical Church Band)</i>				1		1
109	<i>Jesus Put This Song Into</i>				1		1
110	<i>Jesus, You Are The Radiance</i>				1		1
111	<i>Lead The Way</i>				1		1
112	<i>Over The Mountains And The Sea</i>				1		1
113	<i>Saviour Of The World</i>				1		1
114	<i>Spirit Break Out</i>				1		1
115	<i>We Must Go</i>				1		1
116	<i>Whom Shall I Fear</i>				1		1
117	<i>You Are Alpha And Omega</i>				1		1
118	<i>You Chose The Cross</i>				1		1
119	<i>All I Am (Wickham)</i>					1	1
120	<i>All I Have And All I Am</i>					1	1
121	<i>Be Bold Be Strong</i>					1	1
122	<i>Come Away</i>					1	1
123	<i>Fall Afresh</i>					1	1
124	<i>God Of Angel Armies</i>					1	1
125	<i>God Of Grace Amazing Wonder</i>					1	1
126	<i>Here Is Our King</i>					1	1
127	<i>Holy Spirit You Are Welcome Here</i>					1	1
128	<i>I'm Happy (Special Friend)</i>					1	1
129	<i>It Is well (When Peace Like a River)</i>					1	1
130	<i>Jesus Be The Centre</i>					1	1
131	<i>Jesus Is Lord (Twnd)</i>					1	1
132	<i>Jesus, All For Jesus</i>					1	1
133	<i>Joy Of My Desire</i>					1	1
134	<i>Majesty ( Here I Am)</i>					1	1
135	<i>Meekness And Majesty</i>					1	1
136	<i>My Heart Is Filled With</i>					1	1
137	<i>Praise You In This Storm</i>					1	1
138	<i>Song of Solomon</i>					1	1
139	<i>Soon (HillSong)</i>					1	1
140	<i>Spirit Fall</i>					1	1
141	<i>This Is Our God * unstated</i>					1	1
142	<i>Victor's Crown (Hillsong)</i>					1	1
143	<i>Who Can Know The Mind</i>					1	1
144	<i>You Make Me Brave</i>					1	1
145	<i>Your Grace Is Enough</i>					1	1
146	<i>Come People Of The risen King</i>						0
147	<i>Shout for Joy and Sing</i>						0

### C.1.7 Favourite Songs Analysis: Lyrics, in Alphabetical Order

Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
<i>10,000 Reasons</i>	3		5		1	9
<i>A Refuge For The Poor *</i>	1					1
<i>Above All Power</i>	2					2
<i>All Heaven Declares</i>	1	1				2
<i>All I Am (Wickham)</i>					1	1
<i>All I Have And All I Am</i>					1	1
<i>All My Days</i>			1			1
<i>All That I Am</i>			1			1
<i>All The Way My Saviour Leads Me</i>		1				1
<i>All To Jesus</i>			1			1
<i>Amazing Grace (MCAG)</i>		1	1		1	3
<i>Amazing Love (I'm Forgiveness)</i>	1	1				2
<i>Be Bold Be Strong</i>					1	1
<i>Be Lifted High (M W Smith 2006)</i>			1			1
<i>Be Thou My Vision</i>				1		1
<i>Beautiful One</i>	1					1
<i>Beauty For Ashes</i>			1			1
<i>Before The Throne Of God Above</i>	1			1		2
<i>Behold the Lamb (Getty)</i>		1				1
<i>Blessed Assurance</i>		1				1
<i>Blessed Be Your Name</i>	4		1	3	1	9
<i>Blessing and Honour</i>	1					1
<i>Boldly I Approach</i>	1		1			2
<i>Build Your Kingdom Here</i>	1					1
<i>Calvary (Hillsong 2014)</i>		1				1
<i>Come Away</i>					1	1
<i>Come People Of The risen King</i>						0
<i>Come Thou Fount</i>				1		1
<i>Cornerstone</i>	2	5			2	9
<i>Deep Cries Out</i>		1				1
<i>Don't Give Up (Latty)</i>				1		1
<i>El Shaddai (Diana Waddell)</i>		1				1
<i>Faithful (Matt Redman)</i>			1			1
<i>Faithful One</i>				2	1	3
<i>Fall Afresh</i>					1	1
<i>Father Me</i>			1			1
<i>Forever (The Moon And Stars)</i>	1					1
<i>Forever Reign (You Are Good)</i>	1			1		2
<i>From Heaven You Came</i>		1				1
<i>From The Inside Out</i>			1			1
<i>God I Look To You</i>				1		1
<i>God In My Living</i>				1		1
<i>God Of Angel Armies</i>					1	1
<i>God Of Grace Amazing Wonder</i>					1	1
<i>God Will Make A Way</i>		1				1
<i>Good, Good Father</i>	2		2		1	5
<i>Great Is The Lord And Most Worthy</i>			1			1
<i>Have It All</i>			1			1
<i>Here Is Love</i>	1					1

<i>Here Is Our King</i>					1	1
<i>Holy Spirit</i>	1				1	2
<i>Holy Spirit You Are Welcome Here</i>					1	1
<i>How Deep The Father's Love</i>		1	1		1	3
<i>How Great Is Our God (Tomlin – TSOTK)</i>	1		1			2
<i>How Great Is Our God (TSOTK)</i>				1		1
<i>How He Loves Us</i>				1		1
<i>I Believe In God... (The Creed)</i>	2		3	3		8
<i>I Can Only Imagine</i>			1			1
<i>I Stand Amazed</i>				1	1	2
<i>I Surrender (unstated)</i>				1		1
<i>I Will Follow (Vertical Church Band)</i>				1		1
<i>I Will Sing (Don Moen)</i>			1			1
<i>I'm Happy (Special Friend)</i>					1	1
<i>I've Had Questions</i>			1			1
<i>In Christ Alone</i>	5	3	2	1		11
<i>Indescribable</i>		1		1		2
<i>It Is well (When Peace Like a River)</i>					1	1
<i>Jesus Be The Centre</i>					1	1
<i>Jesus Is Lord (Twnd)</i>					1	1
<i>Jesus Is The Name We Honour</i>		1			1	2
<i>Jesus Put This Song Into</i>				1		1
<i>Jesus, All For Jesus</i>					1	1
<i>Jesus, Lead Us To The Father</i>	1					1
<i>Jesus, Only Jesus</i>		1				1
<i>Jesus, You Are The Radiance</i>				1		1
<i>Joy Of My Desire</i>					1	1
<i>King Of Kings, Majesty</i>		1		1	2	4
<i>Lead The Way</i>				1		1
<i>Light Of The World</i>			1		1	2
<i>Light The Sky</i>		1				1
<i>Lion &amp; The Lamb</i>			1			1
<i>Lord I Lift Your Name On High</i>		1		1		2
<i>Lord I Need You</i>		1		1		2
<i>Lord I Turn To You * 5=LICTY</i>	1				1	2
<i>Loved Before The Dawn Of Time</i>	1					1
<i>Made For Worship (Planet Shakers)</i>			1			1
<i>Majesty ( Here I Am)</i>					1	1
<i>Majesty, Worship His Majesty</i>		1	1			2
<i>Make Me Yours (Diana Waddell)</i>			1			1
<i>Meekness And Majesty</i>					1	1
<i>Mighty To Save</i>	1					1
<i>My Heart Is Filled With</i>					1	1
<i>My Lighthouse</i>	1				1	2
<i>My Portion</i>	1					1
<i>Never Once</i>		1				1
<i>O Let The Son Of God Enfold You</i>		1				1
<i>Oh To See The Dawn (POTC)</i>	2			1		3
<i>Our God Is An Awesome God</i>		1				1
<i>Out Of Hiding (Bethel)</i>		1				1
<i>Over The Mountains And The Sea</i>				1		1
<i>Praise The Name</i>			1			1

<i>Praise You In This Storm</i>					1	1
<i>Purify My Heart</i>				1	1	2
<i>Rejoice, Rejoice, Christ Is In You</i>			1	1		2
<i>Revelation Song</i>			1			1
<i>Rooftops</i>		1				1
<i>Saviour King (Hillsong)</i>		1				1
<i>Saviour Of The World</i>				1		1
<i>See What A Morning</i>		2				2
<i>Shine Jesus Shine</i>	1					1
<i>Shout for Joy and Sing</i>						0
<i>Soften my Heart</i>			1			1
<i>Song of Solomon</i>					1	1
<i>Soon (Hillsong)</i>					1	1
<i>Sovereign Over Us</i>	1			1		2
<i>Spirit Break Out</i>				1		1
<i>Spirit Fall</i>					1	1
<i>Spirit Of The Living God</i>		1				1
<i>Still (Hillsong)</i>	1					1
<i>Strength Will Rise</i>			1			1
<i>The Cost (Rend Coll)</i>	1					1
<i>The Greatest Day in History</i>	1	1		1		3
<i>The Lord's My Shepherd</i>		2	1	1		4
<i>The Stand</i>	1			2	1	4
<i>There Is A Redeemer</i>		2				2
<i>This Is Amazing Grace</i>		1		1		2
<i>This Is Our God * unstated</i>					1	1
<i>Unbroken Praise</i>		1				1
<i>Victor's Crown (Hillsong)</i>					1	1
<i>Voice of Hope</i>		1				1
<i>We Dance</i>	1					1
<i>We Glorify Your Name (Maker Of The Heavens)</i>			1			1
<i>We Must Go</i>				1		1
<i>What A Faithful God Have I</i>	1					1
<i>Who Can Know (I Stand In Awe)</i>			1			1
<i>Who Can Know The Mind</i>					1	1
<i>Whom Shall I Fear</i>				1		1
<i>With All I Am</i>		1				1
<i>You Are Alpha And Omega</i>				1		1
<i>You Are Beautiful (Unstated)</i>				1	1	2
<i>You Call Me Out... (Oceans)</i>	4	2	2	1	2	11
<i>You Chose The Cross</i>				1		1
<i>You Laid Aside Your Majesty</i>			1			1
<i>You Make Me Brave</i>		1			1	2
<i>You Make Me Brave</i>					1	1
<i>Your Grace Is Enough</i>					1	1
<i>Your Love Never Fails</i>		1	1	1		3

### C.1.8 Favourite Songs for Music, by rank

	Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
1	<i>10,000 Reasons</i>	2	2	2		2	8
2	<i>Cornerstone</i>	3	3				6
3	<i>In Christ Alone</i>	3	2		1		6
4	<i>Blessed Be Your Name</i>	2		2	2		6
5	<i>You Call Me Out... (Oceans)</i>		1	2	2	1	6
6	<i>The Lord's My Shepherd</i>	2	1	1			4
7	<i>Mighty To Save ENC</i>		1	1	1	1	4
8	<i>Forever (The Moon And Stars)</i>	1		1	1		3
9	<i>Hosanna (Hillsong)</i>	1		1	1		3
10	<i>The Stand</i>	1			1	1	3
11	<i>Speak O Lord</i>		1	1	1		3
12	<i>You're Beautiful (Wickham)</i>				1	2	3
13	<i>Good, Good Father</i>	1	1				2
14	<i>The Greatest Day in History</i>	1	1				2
15	<i>Come Now Is The Time To Worship</i>	1		1			2
16	<i>God I Look To You</i>	1		1			2
17	<i>Strength Will Rise</i>	1		1			2
18	<i>Above All Power</i>	1			1		2
19	<i>Great Are You Lord</i>	1			1		2
20	<i>King Of My Heart</i>	1			1		2
21	<i>There Is A Higher Throne</i>	1			1		2
22	<i>Hear The Call Of The Kingdom</i>	1				1	2
23	<i>When I Was Lost</i>	1				1	2
24	<i>Hallelujah (Be High And Lifted Up)</i>		2				2
25	<i>Your Love Never Fails (NCS)</i>		2				2
26	<i>Amazing Grace (MCAG)</i>		1			1	2
27	<i>Come People Of The risen King</i>		1			1	2
28	<i>Jesus Is The Name We Honour</i>		1			1	2
29	<i>No Longer Slaves</i>		1			1	2
30	<i>There Is A Hope (Townend)</i>		1			1	2
31	<i>Wildfire</i>		1			1	2
32	<i>Jesus, Jesus, Holy And Anointed One</i>			2			2
33	<i>How Great Is Our God</i>			1	1		2
34	<i>See What A Morning</i>			1	1		2
35	<i>Revelation Song</i>			1		1	2
36	<i>King Of Kings, Majesty</i>				1	1	2
37	<i>Light Of The World</i>					2	2
38	<i>All My Days</i>	1					1
39	<i>Ascribe Greatness</i>	1					1
40	<i>God's Great Dance Floor</i>	1					1
41	<i>Great Is The Lord And Most Worthy Of Praise</i>	1					1
42	<i>Great Is Your Mercy (Donnie McClurkin)</i>	1					1
43	<i>Here Is love</i>	1					1

44	<i>Holy Spirit (Unstated)</i>	1				1
45	<i>I Touched The Sky (Hillsong)</i>	1				1
46	<i>Kingdom Come</i>	1				1
47	<i>Lord I Need You</i>	1				1
48	<i>My Lighthouse</i>	1				1
49	<i>My Portion</i>	1				1
50	<i>O Praise Him</i>	1				1
51	<i>Oh To See The Dawn</i>	1				1
52	<i>Still (Hillsong)</i>	1				1
53	<i>The Ascension</i>	1				1
54	<i>The Cost (Rend Collective)</i>	1				1
55	<i>We Dance</i>	1				1
56	<i>Your Grace Is Enough</i>	1				1
57	<i>All Hail The Lamb</i>		1			1
58	<i>At Your Name</i>		1			1
59	<i>Better Is One Day</i>		1			1
60	<i>By Faith (Getty)</i>		1			1
61	<i>El Shaddai (Diana Waddell)</i>		1			1
62	<i>Faithful One</i>		1			1
63	<i>He Is Exalted</i>		1			1
64	<i>Let It Be Known</i>		1			1
65	<i>Louder</i>		1			1
66	<i>My God Has Rescued Me</i>		1			1
67	<i>Over The Mountains And The Sea</i>		1			1
68	<i>Psalm 62 (Aaron Keys)</i>		1			1
69	<i>Scandal Of Grace</i>		1			1
70	<i>Song Of Solomon</i>		1			1
71	<i>Thanks Be To God (We Have Overcome)</i>		1			1
72	<i>There's No Other Name (Padilla)</i>		1			1
73	<i>Voice Of Hope</i>		1			1
74	<i>You Are Beautiful Beyond Description</i>		1			1
75	<i>You Are Good</i>		1			1
76	<i>You Are Holy / Prince Of Peace</i>		1			1
77	<i>You Bled</i>		1			1
78	<i>Adoration (We Bow Our Hearts)</i>			1		1
79	<i>Beauty For Ashes</i>			1		1
80	<i>Father God I Wonder</i>			1		1
81	<i>Hope And Glory</i>			1		1
82	<i>How Many Kings (Downhere)</i>			1		1
83	<i>I Believe In God...The Creed</i>			1		1
84	<i>I Will Offer Up My Life</i>			1		1
85	<i>Indescribable</i>			1		1
86	<i>Jesus Shall Take The Highest Honour</i>			1		1
87	<i>Jesus You Alone</i>			1		1
88	<i>Loved Before The Dawn Of Time</i>			1		1
89	<i>Majesty (Unstated)</i>			1		1
90	<i>Make Me Yours (Diana Waddell)</i>			1		1
91	<i>More Love, More Power</i>			1		1

92	<i>Open The Eyes Of My Heart</i>			1			1
93	<i>See What A Morning</i>			1			1
94	<i>Shout To The Lord (MJMS?)</i>			1			1
95	<i>The Father's Song</i>			1			1
96	<i>The Greatness Of Our God</i>			1			1
97	<i>This I Believe</i>			1			1
98	<i>This Is Amazing Grace</i>			1			1
99	<i>Through You (Nothing Is Impossible)</i>			1			1
100	<i>Who Am I</i>			1			1
101	<i>Winter Snow (Tomlin)</i>			1			1
102	<i>A Morning Dawns</i>				1		1
103	<i>Adoration (We Bow Our Hearts)</i>				1		1
104	<i>Alpha And Omega</i>				1		1
105	<i>Calvary (Hillsong)</i>				1		1
106	<i>Come Thou Fount</i>				1		1
107	<i>From Heaven You Came</i>				1		1
108	<i>Glorious Day (Living He Loved)</i>				1		1
109	<i>How Deep The Father's Love For Us</i>				1		1
110	<i>I Will Follow (Vertical Church Band)</i>				1		1
111	<i>Jesus Is Lord (Twnd)</i>				1		1
112	<i>Jesus Lover Of My Soul</i>				1		1
113	<i>Lead The Way</i>				1		1
114	<i>Men Of Faith</i>				1		1
115	<i>Old Time Religion</i>				1		1
116	<i>Our God(unstated)</i>				1		1
117	<i>Praise You In This Storm (Casting Crowns)</i>				1		1
118	<i>Purify My Heart</i>				1		1
119	<i>Sovereign Over Us</i>				1		1
120	<i>The Cross Stands</i>				1		1
121	<i>The Lord Is Gracious And Compassionate</i>				1		1
122	<i>There is No One Like You</i>				1		1
123	<i>There's A Place (Because Of You)</i>				1		1
124	<i>There's No Greater Name Than Jesus</i>				1		1
125	<i>Unbroken Praise</i>				1		1
126	<i>You Make Me Brave</i>				1		1
127	<i>You Raise Me Up</i>				1		1
128	<i>Alive (Hillsong)</i>					1	1
129	<i>All Heaven Declares</i>					1	1
130	<i>All I Am (Wickham)</i>					1	1
131	<i>Beautiful One</i>					1	1
132	<i>Christ In My Living</i>					1	1
133	<i>Head To The Heart</i>					1	1
134	<i>Holy (Wedding Day)</i>					1	1
135	<i>I Will Rise</i>					1	1
136	<i>I've Found Jesus</i>					1	1
137	<i>It Is Well (When Peace Like a River)</i>					1	1
138	<i>Jesus Christ, I Think Upon</i>					1	1

139	<i>Just A Closer Walk</i>					1	1
140	<i>My Redeemer Lives (I Know He Rescued My Soul)</i>					1	1
141	<i>O My Soul Arise And Bless</i>					1	1
142	<i>Shine Jesus Shine</i>					1	1
143	<i>Spirit Fall</i>					1	1
144	<i>Take My Life (Latty)</i>					1	1
145	<i>Thank You For Saving Me</i>					1	1
146	<i>The Lion And The Lamb</i>					1	1
147	<i>What Can I Bring To You</i>					1	1
148	<i>Yahweh (Hillsong)</i>					1	1
149	<i>Your Love Never Fails (One Thing Remains)</i>					1	1

### C.1.9 Favourite Song Music, in alphabetical order

Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	Total:
<i>10,000 Reasons</i>	2	2	2		2	8
<i>A Morning Dawns</i>				1		1
<i>Above All Power</i>	1			1		2
<i>Adoration (We Bow Our Hearts)</i>			1			1
<i>Adoration (We Bow Our Hearts)</i>				1		1
<i>Alive (Hillsong)</i>					1	1
<i>All Hail The Lamb</i>		1				1
<i>All Heaven Declares</i>					1	1
<i>All I Am (Wickham)</i>					1	1
<i>All My Days</i>	1					1
<i>Alpha And Omega</i>				1		1
<i>Amazing Grace (MCAG)</i>		1			1	2
<i>Ascribe Greatness</i>	1					1
<i>At Your Name</i>		1				1
<i>Beautiful One</i>					1	1
<i>Beauty For Ashes</i>			1			1
<i>Better Is One Day</i>		1				1
<i>Blessed Be Your Name</i>	2		2	2		6
<i>By Faith (Getty)</i>		1				1
<i>Calvary (Hillsong)</i>				1		1
<i>Christ In My Living</i>					1	1
<i>Come Now Is The Time To Worship</i>	1		1			2
<i>Come People Of The risen King</i>		1			1	2
<i>Come Thou Fount</i>				1		1
<i>Cornerstone</i>	3	3				6
<i>El Shaddai (Diana Waddell)</i>		1				1
<i>Every Giant Will Fall</i>						0
<i>Faithful One</i>		1				1
<i>Father God I Wonder</i>			1			1
<i>Forever (The Moon And Stars)</i>	1		1	1		3
<i>From Heaven You Came</i>				1	1	2



<i>Glorious Day (Living He Loved)</i>				1		1
<i>God I Look To You</i>	1		1			2
<i>God's Great Dance Floor</i>	1					1
<i>Good, Good Father</i>	1	1				2
<i>Great Are You Lord</i>	1			1		2
<i>Great Is The Lord And Most Worthy Of Praise</i>	1					1
<i>Great Is Your Mercy (Donnie McClurkin)</i>	1					1
<i>Hallelujah (Be High And Lifted Up)</i>		2				2
<i>He Is Exalted</i>		1				1
<i>Head To The Heart</i>					1	1
<i>Hear The Call Of The Kingdom</i>	1				1	2
<i>Here Is love</i>	1					1
<i>Holy (Wedding Day)</i>					1	1
<i>Holy Spirit (Unstated)</i>	1					1
<i>Hope And Glory</i>			1			1
<i>Hosanna (Hillsong)</i>	1		1	1		3
<i>How Deep The Father's Love For Us</i>				1		1
<i>How Great Is Our God</i>			1	1		2
<i>How Many Kings (Downhere)</i>			1			1
<i>I Believe In God...The Creed</i>			1			1
<i>I Touched The Sky (Hillsong)</i>	1					1
<i>I Will Follow (Vertical Church Band)</i>				1		1
<i>I Will Offer Up My Life</i>			1			1
<i>I Will Rise</i>					1	1
<i>I've Found Jesus</i>					1	1
<i>In Christ Alone</i>	3	2		1		6
<i>Indescribable</i>			1			1
<i>It Is Well (When Peace Like a River)</i>					1	1
<i>Jesus Christ, I Think Upon</i>					1	1
<i>Jesus Is Lord (Twnd)</i>				1		1
<i>Jesus Is The Name We Honour</i>		1			1	2
<i>Jesus Lover Of My Soul</i>				1		1
<i>Jesus Shall Take The Highest Honour</i>			1			1
<i>Jesus You Alone</i>			1			1
<i>Jesus, Jesus, Holy And Anointed One</i>			2			2
<i>Just A Closer Walk</i>					1	1
<i>King Of Kings, Majesty</i>				1	1	2
<i>King Of My Heart</i>	1			1		2
<i>Kingdom Come</i>	1					1
<i>Lead The Way</i>				1		1
<i>Let It Be Known</i>		1				1
<i>Light Of The World</i>					2	2
<i>Lord I Need You</i>	1					1
<i>Louder</i>		1				1
<i>Loved Before The Dawn Of Time</i>			1			1
<i>Majesty (Unstated)</i>			1			1
<i>Make Me Yours (Diana Waddell)</i>			1			1
<i>Men Of Faith</i>				1		1
<i>Mighty To Save ENC</i>		1	1	1	1	4

<i>More Love, More Power</i>			1			1
<i>My God Has Rescued Me</i>		1				1
<i>My Lighthouse</i>	1					1
<i>My Portion</i>	1					1
<i>My Redeemer Lives (I Know He Rescued My Soul)</i>					1	1
<i>No Longer Slaves</i>		1			1	2
<i>O My Soul Arise And Bless</i>					1	1
<i>O Praise Him</i>	1					1
<i>Oh To See The Dawn</i>	1					1
<i>Old Time Religion</i>				1		1
<i>Open The Eyes Of My Heart</i>			1			1
<i>Our God(unstated)</i>				1		1
<i>Over The Mountains And The Sea</i>		1				1
<i>Praise You In This Storm (Casting Crowns)</i>				1		1
<i>Psalm 62 (Aaron Keys)</i>		1				1
<i>Purify My Heart</i>				1		1
<i>Revelation Song</i>			1		1	2
<i>Scandal Of Grace</i>		1				1
<i>See What A Morning</i>			1	1		2
<i>See What A Morning</i>			1			1
<i>Shine Jesus Shine</i>					1	1
<i>Shout To The Lord (MJMS?)</i>			1			1
<i>Song Of Solomon</i>		1				1
<i>Sovereign Over Us</i>				1		1
<i>Speak O Lord</i>		1	1	1		3
<i>Spirit Fall</i>					1	1
<i>Still (Hillsong)</i>	1					1
<i>Strength Will Rise</i>	1		1			2
<i>Take My Life (Latty)</i>					1	1
<i>Thank You For Saving Me</i>					1	1
<i>Thanks Be To God (We Have Overcome)</i>		1				1
<i>The Ascension</i>	1					1
<i>The Cost (Rend Collective)</i>	1					1
<i>The Cross Stands</i>				1		1
<i>The Father's Song</i>			1			1
<i>The Greatest Day in History</i>	1	1				2
<i>The Greatness Of Our God</i>			1			1
<i>The Lion And The Lamb</i>					1	1
<i>The Lord Is Gracious And Compassionate</i>				1		1
<i>The Lord's My Shepherd</i>	2	1	1			4
<i>The Stand</i>	1			1	1	3
<i>There Is A Higher Throne</i>	1			1		2
<i>There Is A Hope (Townend)</i>		1			1	2
<i>There is No One Like You</i>				1		1
<i>There's A Place (Because Of You)</i>				1		1
<i>There's No Greater Name Than Jesus</i>				1		1
<i>There's No Other Name (Padilla)</i>		1				1
<i>This I Believe</i>			1			1

<i>This Is Amazing Grace</i>			1			1
<i>Through You (Nothing Is Impossible)</i>			1			1
<i>Unbroken Praise</i>				1		1
<i>Voice of Hope</i>		1				1
<i>We Dance</i>	1					1
<i>What Can I Bring To You</i>					1	1
<i>When I Was Lost</i>	1				1	2
<i>Who Am I</i>			1			1
<i>Wildfire</i>		1			1	2
<i>Winter Snow (Tomlin)</i>			1			1
<i>Yahweh (Hillsong)</i>					1	1
<i>You Are Beautiful Beyond Description</i>		1				1
<i>You Are Good</i>		1				1
<i>You Are Holy / Prince Of Peace</i>		1				1
<i>You Bled</i>		1				1
<i>You Call Me Out... (Oceans)</i>		1	2	2	1	6
<i>You Make Me Brave</i>				1		1
<i>You Raise Me Up</i>				1		1
<i>You're Beautiful (Wickham)</i>				1	2	3
<i>Your Grace Is Enough</i>	1					1
<i>Your Love Never Fails (NCS)</i>		2				2
<i>Your Love Never Fails (One Thing Remains)</i>					1	1

### C.1.10 The top combined items listed as both hymns and songs for lyrics

Combined:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
<i>In Christ Alone</i>	8	4	5	1	0	18
<i>Be Thou My Vision</i>	1	2	2	4	2	11
<i>The Lord's My Shepherd</i>	0	3	1	2	4	10
<i>Before The Throne Of God Above</i>	2	2	0	3	1	8
<i>It Is Well (When Peace Like a River)</i>	1	1	2	0	3	7
<i>Come Thou Fount</i>	2	0	3	1	0	6
<i>Blessed Assurance</i>	1	1	2	1	1	6
<i>How Deep The Father's Love</i>	0	2	1	0	3	6
<i>King Of Kings, Majesty</i>	0	1	1	1	2	5
<i>There Is A Redeemer</i>	1	2	1	0	0	4
<i>From Heaven You Came</i>	0	1	1	0	0	2

### C.1.11 The top combined items listed as both hymns and songs for Music

Combined:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	No of 4 <sup>th</sup> place	No of 5 <sup>th</sup> place	TOTAL
<i>Amazing Grace (MCAG)</i>	4	4	2	3	3	16
<i>Come Thou Fount</i>	3	2	1	0	1	7
<i>It Is Well (When Peace Like a River)</i>	2	0	2	2	0	6
<i>The Lord's My Shepherd</i>	1	1	1	1	2	6
<i>Here Is love</i>	1	0	1	1	1	4
<i>How Deep The Father's Love For Us</i>	1	0	0	2	1	4
<i>From Heaven You Came</i>	0	3	0	0	0	3
<i>There Is A Redeemer</i>	0	1	0	1	1	3

### C.1.12 Full results for songs considered to have a uniting effect Hymns:

Hymn:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	Total:
<i>Amazing Grace</i>	4	2		6
<i>How Great Thou Art</i>	2	1	1	4
<i>Be Thou My Vision</i>	1	1	2	4
<i>How Deep The Father's Love</i>		3	1	4
<i>The Church's One Foundation</i>	1	1	1	3
<i>When I Survey</i>			3	3
<i>Let Us Build A House</i>	1	1		2
<i>Praise My Soul The King Of Heaven</i>	1		1	2
<i>We Are Many, We Are One</i>			2	2
<i>Abide With Me</i>	1			1
<i>Christ From Whom All Blessings Flow</i>	1			1
<i>Jesus Shall Reign Where'er The Sun</i>	1			1
<i>O Come, All Ye Faithful</i>	1			1
<i>Silent Night</i>	1			1
<i>Great Is Thy Faithfulness</i>		1		1
<i>I Stand Amazed</i>		1		1
<i>In Christ There Is No East Or West</i>		1		1
<i>Jerusalem</i>		1		1
<i>Jesus Name Above All Names</i>		1		1
<i>Lord, For The Years</i>		1		1
<i>May The Mind Of Christ My Saviour</i>		1		1
<i>There Is A Redeemer</i>		1		1
<i>Crown Him With Many Crowns</i>			1	1
<i>For The Beauty Of The Earth</i>			1	1
<i>Holy, Holy, Holy (Nicea)</i>			1	1
<i>Lord Of The Church</i>			1	1
<i>What A Friend We Have In Jesus</i>			1	1
<i>What Wondrous Love Is This</i>			1	1

### C.1.13 Full results for songs considered to have a uniting effect Songs:

Song:	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	Total:
<i>I Believe In God...The Creed</i>	7	2	1	10
<i>In Christ Alone</i>	3	3	1	7
<i>10,000 Reasons</i>	2	2	1	5
<i>How Great Is Our God</i>	3		1	4
<i>O Church Arise</i>	2	1		3
<i>Bind Us Together</i>	1	1	1	3
<i>Forever (The Moon And Stars)</i>	1		2	3
<i>You Call Me Out... (Oceans)</i>		1	2	3
<i>The Greatest Day in History</i>	1	1		2
<i>We Must Go</i>	1	1		2
<i>Hear The Call Of The Kingdom</i>	1		1	2
<i>Cornerstone</i>		2		2
<i>This Is Amazing Grace</i>		2		2
<i>Blessed Be Your Name</i>		1	1	2
<i>Holy Spirit You Are Welcome Here</i>			2	2
<i>Amazing Grace (MCAG)</i>	1			1
<i>As We Are Gathered</i>	1			1
<i>Build Your Kingdom Here (RC)</i>	1			1
<i>From The Day</i>	1			1
<i>Greater Things Are Yet To Come</i>	1			1
<i>Jesus All For Jesus</i>	1			1
<i>Praise Is Rising</i>	1			1
<i>Shine Jesus Shine</i>	1			1
<i>Spirit Fall</i>	1			1
<i>Take Us To The River</i>	1			1
<i>The Lord's My Shepherd</i>	1			1
<i>You Make Me Brave</i>	1			1
<i>Alpha And Omega</i>		1		1
<i>Come People Of The risen King</i>		1		1
<i>God of Justice</i>		1		1
<i>Our God Saves</i>		1		1
<i>Sovereign Over Us</i>		1		1
<i>Spirit Of The Living God</i>		1		1
<i>The Room Was Hushed And Still</i>		1		1
<i>There Must Be More Than This</i>		1		1
<i>We All Are One In Mission</i>		1		1
<i>Bow Down And Worship Him</i>			1	1
<i>Come Now Is The Time To Worship</i>			1	1
<i>God's Great Dance Floor</i>			1	1
<i>Good, Good Father</i>			1	1
<i>It Is Well (When Peace Like a River)</i>			1	1
<i>Jesus Is The Name We Honour</i>			1	1
<i>Lead The Way</i>			1	1
<i>The Stand</i>			1	1
<i>Though We Are Many, We Are One Body</i>			1	1

### C.1.14 Combined results:

Combined	No of 1 <sup>st</sup> place	No of 2 <sup>nd</sup> place	No of 3 <sup>rd</sup> place	Total:
<i>I Believe In God...The Creed</i>	7	2	1	10
<i>In Christ Alone</i>	3	3	1	7
<i>Amazing Grace</i>	4	2		6
<i>10,000 Reasons</i>	2	2	1	5
<i>How Great Is Our God</i>	3		1	4
<i>How Great Thou Art</i>	2	1	1	4
<i>Be Thou My Vision</i>	1	1	2	4
<i>How Deep The Father's Love</i>		3	1	4
<i>O Church Arise</i>	2	1		3
<i>Bind Us Together</i>	1	1	1	3
<i>The Church's One Foundation</i>	1	1	1	3
<i>Forever (The Moon And Stars)</i>	1		2	3
<i>You Call Me Out... (Oceans)</i>		1	2	3
<i>When I Survey</i>			3	3
<i>Let Us Build A House</i>	1	1		2
<i>The Greatest Day in History</i>	1	1		2
<i>We Must Go</i>	1	1		2
<i>Hear The Call Of The Kingdom</i>	1		1	2
<i>Praise My Soul The King Of Heaven</i>	1		1	2
<i>Cornerstone</i>		2		2
<i>This Is Amazing Grace</i>		2		2
<i>Blessed Be Your Name</i>		1	1	2
<i>Holy Spirit You Are Welcome Here</i>			2	2
<i>We Are Many, We Are One</i>			2	2
<i>Abide With Me</i>	1			1
<i>Amazing Grace (MCAG)</i>	1			1
<i>As We Are Gathered</i>	1			1
<i>Build Your Kingdom Here (RC)</i>	1			1
<i>Christ From Whom All Blessings Flow</i>	1			1
<i>From The Day</i>	1			1
<i>Greater Things Are Yet To Come</i>	1			1
<i>Jesus All For Jesus</i>	1			1
<i>Jesus Shall Reign Where'er The Sun</i>	1			1
<i>O Come, All Ye Faithful</i>	1			1
<i>Praise Is Rising</i>	1			1
<i>Shine Jesus Shine</i>	1			1
<i>Silent Night</i>	1			1
<i>Spirit Fall</i>	1			1
<i>Take Us To The River</i>	1			1
<i>The Lord's My Shepherd</i>	1			1
<i>You Make Me Brave</i>	1			1
<i>Alpha And Omega</i>		1		1
<i>Come People Of The risen King</i>		1		1

<i>God of Justice</i>		1		1
<i>Great Is Thy Faithfulness</i>		1		1
<i>I Stand Amazed</i>		1		1
<i>In Christ There Is No East Or West</i>		1		1
<i>Jerusalem</i>		1		1
<i>Jesus Name Above All Names</i>		1		1
<i>Lord, For The Years</i>		1		1
<i>May The Mind Of Christ My Saviour</i>		1		1
<i>Our God Saves</i>		1		1
<i>Sovereign Over Us</i>		1		1
<i>Spirit Of The Living God</i>		1		1
<i>The Room Was Hushed And Still</i>		1		1
<i>There Is A Redeemer</i>		1		1
<i>There Must Be More Than This</i>		1		1
<i>We All Are One In Mission</i>		1		1
<i>Bow Down And Worship Him</i>			1	1
<i>Come Now Is The Time To Worship</i>			1	1
<i>Crown Him With Many Crowns</i>			1	1
<i>For The Beauty Of The Earth</i>			1	1
<i>God's Great Dance Floor</i>			1	1
<i>Good, Good Father</i>			1	1
<i>Holy, Holy, Holy (Nicea)</i>			1	1
<i>It Is Well (When Peace Like a River)</i>			1	1
<i>Jesus Is The Name We Honour</i>			1	1
<i>Lead The Way</i>			1	1
<i>Lord Of The Church</i>			1	1
<i>The Stand</i>			1	1
<i>Though We Are Many, We Are One Body</i>			1	1
<i>What A Friend We Have In Jesus</i>			1	1
<i>What Wondrous Love Is This</i>			1	1

## 2. Congregational Singing

Re: Songs of Fellowship Book 6

To its immediate defence, one could firstly argue that it is the intention of neither the publishers nor the songwriters to alienate congregations into silent observation instead of participative musical worship. Secondly, are they not simply redressing a long overdue imbalance in other directions? Where are the guitar chords in Ancient and Modern, Rejoice and Sing, the English Hymnal? Surely the newer publications are fulfilling a desperate need to be more

culturally relevant. However, is it not incumbent upon both publishers and songwriters, *if seeking to lead others in worship*, to bear these considerations in mind, if only to avoid an accusation of negligence of one key area of their primary function?

There must however, be balance, if unity is to become a chief goal. Opposing camps of interest, it has been argued, cannot attain unity by primarily fulfilling their individual interests and pursuing commercial, niche or popularity goals alone. If composers are to be a part of this unifying direction, then we must place the needs of congregation first (or at least, better balance them, avoiding an accusation of further consumerism,) and provide musical vehicles which allow them full voice to express their heart and mind to worship, rather than expect them to follow what may be on our own hearts, creative or commercial?

### **3. Copyright**

The above discussion is not to be overly critical of any party in the process, but more to highlight potential need for review of the whole system. By the letter of the law, a church breaks copyright law if it takes issue with a single word in a song, changes the word to better fit their interpretation; or if it transposes a song to a lower key (which as we have seen, is more than likely given the high tessitura of many published items). The annual returns enable the appropriate composers to earn a living from their labour, and to that end, accurate record keeping from churches directly supports that purpose. Schools who engage in acts of collective worship may find themselves in similar situations. Clearly, there is little or no intent on the part of publishers, writers or copyright holders to limit or prohibit the spreading of their music or to quench the creativity of local churches. (A struggling musician may be overwhelmed by the score



reduction on the page whilst an accomplished pianist, guitarist or organist will never feel bound to abide by every rhythmic, melodic and harmonic detail.)

## **The Copyright, Creativity and Conscience Conundrum**

### **Typical scenario:**

Person A writes a song, words and lyrics.

Person A is entitled to be paid for the song, words and lyrics.

Person B likes the song and arranges it for choir.

Person B acknowledges A's entitlement so asks A for permission to use the arrangement in public.

A may say 'No' (in which case the arrangement may not be used) or 'Yes' in which case they may request reasonable remuneration for the use of the music, proportionate to the gain received by B, the arranger.

This may seem a complicated scenario but would that things in fact be always as simple as this. In practice, there is often a difference between the copyright ownership for words and music. In reality, the composer, A, may no longer be the copyright holder, as the rights may have been sold to a publisher. In which case, even the composer may be prohibited from making further arrangements under the publishing contract, and may even be asked to alter their initial creative project before the piece be published at all. In this case, the original compositional 'unity' envisaged by the composer may have to be sacrificed or compromised in order to allow publication.

As far as churches are concerned, their involvement with copyright is more one of conscience, as according to Christian Copyright Licencing International (CCLI) regulations, they must accurately report all usage of copyrighted music on an annual basis so that original writers may be proportionately credited (and

therefore, paid) as a result. The weekly logging of this information is, in many churches, quite unregulated and left to willing volunteers who may themselves not be active musicians and so do not appreciate the complexities and implications of getting the name of a song or hymn right or wrong. Alongside this aspect, and far more relevant, is that it is now common practice by default and necessity to re-arrange, transpose, simplify or otherwise alter the composers' score in order to make it either suitable for congregational use or simply to suit the band's, pianist's, organist's or choir's preferred way of performance for that day.

This is of course no issue for many. As a hymn music writer, I want my music to bless the church and so if it is delivered well, I do not mind if certain notes, harmonies and rhythms are altered to make it more relevant and suitable for a particular congregation. The line is drawn where music is perhaps performed so badly that the composer's name is brought into disrepute, or the music so altered that it now has little or no resemblance to the original compositional intention. If it can be said that unity in intention has been preserved, then perhaps the alterations or tweaks made have been innocuous. Although it will always be hard to draw firm lines here, it is difficult to see how Sonic Flood's recorded, upbeat, hardcore rock interpretation bore any unity of intention to the initial compositional aim to the original lyrics and music to *In the Secret*.<sup>301</sup>

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<sup>301</sup> Somehow, even Andy Park's own upbeat version of this song does not seem to cross this line, whereas curiously, Park must have given permission for Sonic Flood's arrangement, where the line does not seem to be observed at all. See *En Secreto* at <https://www.andypark.ca/store> (accessed 18/5/17) c/f Sonic Flood's rendition at <https://www.youtube.com/watch?v=sZCf8YbU1Qo> (accessed 18/5/17)

## Appendix D

### 1. Lift Up Your Hearts

With regard to individual compositional decisions, there may be innumerable factors influencing particular choices made at different times. In this case, it was a choice of metre, before choosing the actual text. Accepting that such a decision is inexplicable through reason, one is left wondering whether it is simply the random creative desires at play; or maybe a well-trained compositional process that recognises either a preference for such meter or perhaps a subconscious impulse because I have not written a melody with this meter for some time and therefore one is 'overdue'? All the while, these compositional processes are challenged to make every note count, in order that the unified whole might represent the best offering of creative musical worship, designed to encourage congregational singing.

To date, feedback received from Jubilate Music has suggested that there is still too much similarity in the third line with 'Camberwell' and that some chordal revision and simplification might be warranted. Here is another example of the copyright, creativity and conscience conundrum at work. The finished, 'united' composition now exists. At the same time, suggestions for a four-part choral verse have also been made, perhaps proving the compositional intention to make the whole piece as versatile as possible. I may not compare my skill to Barber's, but as a composer I relish (some of) these opportunities to rearrange even my own compositions, in order to see where fresh unities may arise.

## **2. Gabriel's Message**

With the accompaniment written, it was soon discovered that the accompanist did not find this easy to follow or play. Also, the choir had not sung regularly with an organist for morning services for some time. The recording presented here is a demo recording, not of the actual Carol Service at Trinity. Their own actual recording presents them probably at their best and it was a real joy to hear how far they progressed in their dynamics and diction control. The result was that although the men took a while to settle into rhythmic and tempo, the piece probably represented them singing at their best, with mostly clear diction and some dynamic contrast. In terms of actual outcome in context, this carol service appears to have lessened the relational distance between congregation and 'choir'. Although there is insufficient practical support and cohesion to yet warrant a return to their weekly involvement, the clearing of perhaps some stagnant attitudes has started and the group may now have opportunity to further explore their role and ministry in fresh ways for the future.

## **3. Wilt Thou Forgive (4-Part choral version)**

Experiments were had with LST's chamber choir with regard to this extended 4-part version. The whole piece, along with the introduction, links and ending are now a cappella and as such, alongside the textural style, make the whole piece intensely demanding on the vocalists. The compositional intent was to have the introduction, for example, as seamless as possible to give it a smoothness to distinguish it from the vocal text, but without being distraction.

Breathing and blending of voices are now important performing considerations. As a piece more now for presentation rather than congregational participation, phrases must make sense as they are sung. The instructions given at bars 6 and 10 serve this purpose and make greater demand on the performer.

This version as it currently stands could easily fulfil a remit within English choral tradition and is suitable (for example) for cathedral performance as part of a confessional section of a service.

# Wilt Thou Forgive

John Donne 1573 - 1631 Adapted, P Griffith. 2016

Philip Griffith

**Moderate, Legato and Plaintive** ♩ = 68

*mp* V1: *mp* / V2 *mf* / V3 *f*

Soprano  
Ah Ah 1. Wilt Thou for-give that sin, where I be  
2. Wilt Thou for-give that sin, by which I  
3. I have a sin of fear that when I've

Alto  
Ah Ah 1. Wilt Thou for-give that sin, where I be  
2. Wilt Thou for-give that sin, by which I  
3. I have a sin of fear that when I've

Tenor  
Ah Ah 1. Wilt Thou for-give that sin, where I be  
2. Wilt Thou for-give that sin, by which I  
3. I have a sin of fear that when I've

Bass  
Ah 1. Wilt Thou for-give that sin, where I be  
2. Wilt Thou for-give that sin, by which I  
3. I have a sin of fear that when I've

6

gun, (vv 2,3 only) which is my sin though it were done be -  
won oth - ers to sin, and made my sin their  
spun my last thread, I shall per - ish on the

gun, which is my sin though it were done be -  
won oth - ers to sin, and made my sin their  
spun my last thread, I shall per - ish on the

gun, (vv 2,3 only) which is my sin though it were done be -  
won oth - ers to sin, and made my sin their  
spun my last thread, I shall per - ish on the

gun, (vv 2,3 only) which is my sin though it were done be -  
won oth - ers to sin, and made my sin their  
spun my last thread, I shall per - ish on the

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fore? door? shore; Wilt Wilt Swear Thou for-give those sins Thou for-give that sin by Thy-self, that at through which I did my death Thy run, (vv 2,3 only) and shun a shall Son shall

11

do run still, though still I do de - plore? When Thou hast  
year or two, but wal-lowed in a score? When Thou hast  
shine as He shines now and here - to - fore. And hav - ing

13

1.2.

done, Thou hast not done, for I have more.  
done, Thou hast not done, for I have more.  
done that, Thou hast done, I fear no more. Ah

done, Thou hast not done, for I have more.  
done, Thou hast not done, for I have more.  
done that, Thou hast done, I fear no more. Ah

done, Thou hast not done, for I have more.  
done, Thou hast not done, for I have more.  
done that, Thou hast done, I fear no more. Ah

done, Thou hast not done, for I have more.  
done, Thou hast not done, for I have more.  
done that, Thou hast done, I fear no more. Ah

16

3. rit.

Ah more. Ah A - - men  
more. Ah A - - men  
more. Ah A - - men  
Ah more. Ah A - - men

Ah more. Ah A - - men  
more. Ah A - - men  
more. Ah A - - men  
Ah more. Ah A - - men

Ah more. Ah A - - men  
more. Ah A - - men  
more. Ah A - - men  
Ah more. Ah A - - men

Ah more. Ah A - - men  
more. Ah A - - men  
more. Ah A - - men  
Ah more. Ah A - - men



## 4. Kyrie in D

This simple Kyrie is achievable in four parts even by choirs of very moderate ability. As a teaching note for such choirs, it is my suggestion that the men learn their part first, starting with the tenors. This is because often, in such groups, men generally find holding their own part quite difficult and therefore stray into the melody at frequent and sustained occasions. By teaching their part first, they may well establish their part as being the main melody in their heads and then have a greater chance of sticking with it once the sopranos join in. (Curiously, tenors do not tend to stray into the alto parts as often).

### 5.1 O Lord, At the First Eucharist

This arrangement arose in the planning for a service at Trinity Church, Harrow. For some time, there had, amongst some of the leadership, been some concern and questions raised over the music that was used before, during and after certain services. Words like discontinuity and journey had been used and so there is an ongoing need to improve this sense of ‘journey’ through the service, rather than the feeling that at times, especially with the use of the *Methodist Worship Book - Communion*,<sup>302</sup> that there can be a bit of a ‘stop-start’ structure to things. In preparing for the service, it felt appropriate to use this particular piece of music during communion, but the fuller unity for which I was searching was not just between theme and communion, or sermon and season, but also between congregation and music. Often, pieces of classical (or other) music are played and whilst these may be known to a few. It is more the case that this is probably given just as a background to the time, occasionally with limited regard given to how the music ends once the elements are back at the altar. (An unresolved cadence was not uncommon!)

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<sup>302</sup> (*Methodist Worship Book - Holy Communion.*, 1999)

## 5.2 May the Mind of Christ My Saviour

Just like the writing style of O Lord at The First Eucharist, this arrangement arose from a direct request when playing at another church. They did not want it to be the 'usual dirge', and could I "liven it up a bit?" I paraphrase the request but the intention was clear. As a hymn which was rarely used, the minister did not want to alienate its use by sticking to the six-verse homophony of the written version. Two approaches seem fitting, again the context of the church itself a major factor: should I make it more of a musical occurrence by adding a flowing, arch-shaped melody for solo instrumental introduction and link with accompaniment or should I arrange it more simply? (The church would most likely rehearse at 9:45 for a 10:30 service with the possibility of piano, keyboard, flute, drums, guitars, bass, violin and one or two vocalists.) I elected for the latter, knowing that the musicians were good improvisers and picked things up quickly. Only basic lead sheet was offered and it worked really well. The transcription offered here followed much later, the score omitting the modulation to B minor at the start of one of the verses.

Although ultimately this rendition is sung at a slower tempo than its hymn counterpart, it does give the impression of being more up-beat. Again, the reader may decide whether by this arrangement it still fits musically with their understanding of what makes a hymn or a song.